



LOGAN'S RUN

Revised
April 30, 1975



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A Saul David Production

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> Revised <
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LOGAN'S RUN

Script dated April 30, 1975

PLEASE NOTE: THE CRYSTAL WILL BE USED IN THE
LEFT HAND OF ALL CHARACTERS.

LOGAN'S RUN

FADE IN:
BEFORE AND DURING TITLES

EXT. - SKY NIGHT

1

The moon and stars are visible, but as CAMERA looks down, the SCREEN fills with dark, billowing clouds. CAMERA moves into the clouds and just as they blank out the SCREEN, a distant shimmer of light becomes visible. Moving toward it, the shimmer becomes

EXT. - DOME OF GLASS - NIGHT

2

A glowing but not transparent structure stretching off into the clouds that press it. CAMERA continues to move in until the detailed structural webbing of the dome fills the SCREEN and then CAMERA MOVES THROUGH IT and we see

EXT. - THE CITY - DAY

3

Shining below the dome (which we now see as a series of dome-like structures standing off without end) -- a marvelous crystalline city of great openness, building clusters, green plazas, fountains...multi-leveled but human scale, crisscrossed by the flickering clear tubes of the MAZE-CARS.

CLOSER ANGLE - ROOFTOPS

4

As a MAZE-CAR slides softly to a stop.

ROOFTOP - THE RUNNER

5

The hatch opens and a MAN in a hurry leaves the maze-car and runs swiftly along the rooftop and disappears into an open elevator which instantly starts to descend.

INT. - RESIDENCE PLAZA - THE ELEVATOR

6

From a busy courtyard below we watch the elevator slide down from a great height. As it reaches the courtyard the RUNNER darts out, pushes into the crowd.

7 OUT

WITH THE RUNNER

8

As he reappears around a corner, skirts a brimming pool and makes for a kind of broad corridor which seems to lead out of the courtyard. He is moving even faster now, glancing back as if he fears pursuit.

ANOTHER ANGLE - CORRIDOR

9

Above, at the railing of an oval light well, dressed in black and silver, a figure holding an odd looking weapon lazily in one hand -- and watching. It is FRANCIS.

WITH THE RUNNER

10

Moving rapidly down the corridor, he suddenly stops as if feeling the presence above. He looks up, sees the SANDMAN and his face breaks in terror. He wheels, frantic, screaming, runs back into the hall.

THE SANDMAN (FRANCIS)

11

Vaulting the rail, dropping lightly to ground level, weapon poised.

P.O.V.

12

The crowd melting, parting to reveal the Runner backed against the pool. People are YELLING, shaking their fists, terribly excited and fearful.

THE SANDMAN

13

Emotionless. Aims. Fires.

THE RUNNER - CLOSE

14

Seeming to burst aflame in the LENS, then slipping BELOW FRAME to reveal Francis sauntering forward, holstering his weapon. The crowd closing in behind him, applauding, congratulating him.

THE SANDMAN

15

Arriving at the pool where the body lies, half immersed. He leans over, lifts the right hand from the water, revealing a palm with a black flower-crystal shape in it. He lets the hand fall back now as the crowd CHEERS and APPLAUDS him.

EXTREME CLOSE UP - HAND - IN THE WATER - (INSERT)

16

Closing in until the crystal fills the SCREEN.

*MATCH DISSOLVE TO:

*(TITLES END)

CLOSE UP - CRYSTAL - (INSERT)

17

Clear, sparkling, flower-like. CAMERA PULLS BACK to reveal.

INT. - NURSERY CORRIDOR

18

The crystal is in the hand of a sleeping INFANT who is behind glass in one of many cubicles. Standing outside, looking in, LOGAN, dimly lit in the soft glow of the cubicle where the sleeping infant lies, swaddled and cocooned in the rosy auto-tender which caters to the baby's every need. Faint MUSIC bubbles like distant laughter.

19 OUT

LOGAN

19X1

Logan is twenty-five, strong, virile (yet sensitive) with a kind of austere grace.

He is somewhat manic...proud...as he peers through the nursery window into a kind of foam cocoon which cradles THREE SLEEPING INFANTS. Logan is KNOCKING on the soundless glass.

LOGAN

Wake up...come on, Logan-6.

FRANCIS

19X2

entering.

FRANCIS (shaking
his head in mild, mocking
disbelief)
You are here...I couldn't believe
it when they told me. What are you
doing?

LOGAN (still
knocking on the soundless
glass)
Turn this way.
(as one of the infants
stirs, smiles, bubbles)
No, no...not you...YOU! ⑥

Francis tries to pull Logan away from the window,
but Logan is intent on waking one of the infants.

FRANCIS
You should've seen me take my last
Runner...perfect.
(Logan continues to
pound the soundless
glass)
I backed him up against a
residence pool and when he
terminated...his hand...
(breaks off as Logan
is paying no attention)
So now you've seen him...what's
the difference awake or asleep?

LOGAN (to infant)
Open your eyes once, idiot.
(to Francis)
It's not every day that a Sandman
son is born. I'm telling you,
Francis - that's him!

FRANCIS
Maybe, maybe not. What's the
difference? Come on, Logan,
let's get out of here before
everybody finds out.

But Logan isn't moving. Francis gets an idea.

FRANCIS
Okay...you really want to wake
him up...

Francis starts to pry at the panel...knowing it will
sound an ALARM.

LOGAN
Hey, cut that out!

Too late: There is a SOUND OF ALARM CHIMES. The area in which they stand is bathed in a violet glow. Logan grabs Francis firmly and stops him from prying at the panel:

LOGAN
Now you've done it...

The CHIMES STOP...but the glow continues, a metallic VOICE is heard:

VOICE
Break-in scanners report intrusion, identify.

LOGAN
Logan-5...Francis-7, authorized duty quadrant. Intrusion accidental.

VOICE
Clear Logan-5 and Francis-7.

The violet light goes off.

FRANCIS (with affection;
to Logan)
Had enough?

LOGAN (looking
at the infant)
Even the alarm didn't wake him.

As Francis starts out:

LOGAN (one last
look; joining Francis)
All right, Francis...I'm with you.

They move off down the corridor...the lights behind them DIMMING as they pass cubicles suffused with soft pink light, CHILDREN automatically tended.

CHIMES...soft. A lullaby and a soothing impersonal VOICE.

VOICE
Sleep time...go to sleep.
Sleeping time, little ones.

As they exit Nursery...Logan stops and takes one final look backward.

19X2
CONT'D
(4)

FRANCIS

You need a lift. Let's go to
Arcade and celebrate...

(teasing tone)

...your alert successor...

Logan-6.

LOGAN

Has anyone ever broken in to where
the babies are?

FRANCIS (putting a
card key into a door which
opens soundlessly)

Not in my time...

They move through the door which closes.

EXT. - MAZE STATION - NIGHT

20

They are now on a kind of enclosed platform with
widely spaced doorways, each glowing faintly.
They pause, waiting.

FRANCIS (peering at
Logan curiously)

Why?

LOGAN

I just wondered...what happens?

FRANCIS (shrugs)

Dunno...flameout maybe. Whatever
happens, you can bet it's final.
But who would want to find out?

One of the doorways brightens and the word ARCADE
appears on it. The two men move to the spot as a
maze-car stops. They enter it through the doorway
which dims behind them as the maze-car WHOOSHES
softly off into a kind of twilight.

INT. - MAZE-CAR - LOGAN AND FRANCIS

21

The door slides shut. They sink into seat forms
which yield to them. They move off.

EXT. - MAZE-CAR

22

Moving through the city at terrific speed. Giving us glimpses of the city as it goes. Slowing finally as we see:

THE CITY - FEATURING ARCADE

23

Brightly lit, garish. We get only a glimpse as the maze-car disappears into a tunnel.

MAZE-CAR STATION - ARCADE

24

As the maze-car stops, opens and Logan and Francis exit into a gathering CROWD.

FULL SHOT - ARCADE

25

Glittering, crowded. Throngs of people moving on many levels, some walking, some on moving platforms. It's The Great White Way, Luna Park -- you name it. Gaudy booths and entrances, featuring every delight -- too much to take in at a glance.

WITH LOGAN AND FRANCIS

26

As they thread their way through a crowd which admires them when it notices them, across halls and up moving platforms, the good-natured argument continuing...

LOGAN

...but you don't know, you just say what everyone says.
"One for one. One for one."

FRANCIS

Well, why not? That's exactly how everything works. How else could the city stay in balance -- You have a better idea?

LOCAN (laughs)
No, but at least I wonder
sometimes -- instead of doing
that "one for one" song of
yours. You sound like a
sleepteacher with a stuck tape.

26
CONT'D
(1)

FRANCIS
Well the minute you get a better
idea you can stop wondering.
(beat)
You know, Logan -- you wonder a
lot. Too much for a Sandman...

They are passing the facade of a Relive Shop --
The signs urging people to: RELIVE YOUR MOST
PRECIOUS MEMORIES. DO IT AGAIN AND AGAIN!
REFRESH AND RENEW ANYTIME!!

As they cross the entrance, two men come out, grinning broadly, falling into step just ahead of Logan and Francis. Then one of the men stops abruptly, almost colliding with them. He mumbles an apology and starts back to RELIVE.

26
CONT'D
(2)

As he disappears into the RELIVE SHOP, his friend shrugs cheerfully to Logan and Francis and moves on.

ARCADE - ANOTHER ANGLE - NEW YOU

27

They are moving past a shop called NEW YOU #483 when a man comes cannonading out, thrilled and excited. He rushes over to a pretty young woman who has been eyeing Logan and Francis, plants himself in front of her with his hands framing his face.

MAN

Well...? How do you like it?

WOMAN (critically)

I don't know. The cheeks
maybe...look a little --

MAN

Cheeks? Cheeks? Right. Too
much, you think?

WOMAN

Too little.

MAN

Too little?

(gestures)

Too little. Okay, wait for me.

And he darts back into NEW YOU #483. The woman shrugs, glances around, smiles and goes off with a passer-by.

ARCADE - ANOTHER ANGLE - LOVE SHOP

28

Signs promising LOVE, FULFILLMENT, RARE DELIGHTS. People streaming in and out. A woman comes out looking glazed, breathing "yes...yes..." As she passes CAMERA Logan and Francis emerge from the crowd and CAMERA moves with them.

LOGAN

Did you ever see Francis-8?

FRANCIS (shaking his
head)
I never even visited Nursery before
tonight.
(beat)
...When you wonder, it slows you
up -- you know?

28
CONT'D
(2)

They are now passing the facade of HALLUCIMILL
where the signs promise: LIFT OFF, CRAZY LIFT,
SUPER LIFT...Here the people going in are simply
excited but the ones coming out are clearly stoned
out of their minds...

FRANCIS
I don't know what makes you so
curious. You have any idea who
his seed-mother was?

LOGAN (quickly)
Of course not! I'm curious, not
sick.
(laughs)

The crowd is growing denser, funneling into a kind
of passageway. Logan and Francis are swallowed up
in the group.

FULL SHOT - ARCADE GREAT HALL

29

An immense room into which the streams of people
coming from the entertainment area are mingling.
There is a general air of anticipation stirring
the crowd as CAMERA singles out Logan and Francis
entering, waving to friends. CAMERA closes in on
them just as they reach a beautiful woman who is
obviously pleased to see Francis. They embrace,
and as they break:

FRANCIS
...and that's my friend, Logan...
(as she acknowledges
the introduction)
We're celebrating his next in line.
Carrousel - Arcade - who knows? Want
to come along?

WOMAN (smiles,
shakes her head)
Only if I make it to the top of
Carrousel.
(she holds up
her hand)
Thirty -- and the big spin.

In her palm the crystal blinks, red, black.
Francis nods, gives her a half-squeeze.

29
CONT'D
(2)

FRANCIS

You're thirty -- already? I
always thought I was older than
you --

(beat)

Well, give it a good try.

WOMAN (pleasantly)

You know I always have.

Another beautiful WOMAN joins them.

2ND WOMAN (to the
first)

Sorry I won't be at Carrousel
tonight. It's my Love-Shop turn.

WOMAN

That's all right. Happy turn.

2ND WOMAN

You'll renew. I've got a feeling.

WOMAN (smiles)

So do I...but if I don't at
least I'll have the ultimate
thrill. I'd almost rather have
that than renew.

2ND WOMAN

I feel the same way. Sometimes I
think I'm not even going to try
and renew when my time comes.
But -- that's three years away.
So long.

The 2nd Woman walks away.

FRANCIS (after a

beat; to first Woman)

It's been nice.

WOMAN

Um-huh.

They look briefly and then she turns away. Francis takes Logan's arm and they move off.

FRANCIS

I guess you never had her?

Logan shakes his head.

FRANCIS

You missed something special.

LOGAN

Well...you can't have them all.

LOGAN AND FRANCIS

(together, it's an
old joke)

But you can try.

They laugh, but the laughter is broken as a trio of youngsters, moving with erratic speed of lightning, smashes between them, almost knocking Francis over. He reels, Logan catches him and they recover in time to see the trio rip wildly through the crowd, knocking people down, screaming with shrill joy as they disappear.

FRANCIS

The damned Yellows are getting out of hand. Those three ought to be in Cathedral. No business scrambling in Arcade...

LOGAN (laughs,
cuffs Francis' arm)

What an old, old man you're getting to be, Francis. Weren't you ever a Yellow? I bet you were even wilder than --

(he breaks off as the lights
in the Great Hall dim)

-- come on, Sandman.

The two of them start to move to the far end of the Great Hall.

FULL SHOT - GREAT HALL

30

As everyone begins to move to the far end, where great curtains have parted to reveal

ARCADE GREAT HALL - CARROUSEL ENTRANCE

31

At the far end of the hall, where the throng is heading, a huge crystal design ornaments an entrance. The crystal is red and pulsing rhythmically to the accompaniment of a deep and thrilling TONE. As we move toward it with Logan and Francis, the TONE deepens, the great pulse takes on a hypnotic quality...

WITH LOGAN AND FRANCIS

32

In the crowd they overtake a fellow Sandman, DANIEL, and fall in step with him. When they speak now, their voices are hushed.

LOGAN

You should have been with us in Nursery, Daniel. I'm positive I recognized him --

FRANCIS (hustling

Logan)

Come on. I don't want to miss the filing-in. There'll be some I know tonight, I think...

DANIEL (glances at his

own red crystal, nods)

Yes. Me, too. You know we're both on Monitor tonight.

FRANCIS

Damn! That's right. Just when I feel like an ALL OUT BLAST in Arcade.

LOGAN

Want me to take your shift? I'm feeling restless anyway...

Francis glances at him, exchanges a look with Daniel. They vanish into the throng passing under the great crystal, turn the corner and we see...

FULL SHOT - CARROUSEL

33

Framed in a huge corridor we see a steep-sided arena dropping down to a shadowy center, which even now pulsates and flickers in changing dimensions, but always maintaining the jewel-flower shape. There is

one entrance into the center -- a kind of ramp from below the seats, leading directly into the mysterious bowl --

33
CONT'D
(2)

Just now the seats are filling, and the sense of expectation builds. People sit and immediately crane their necks, waiting...

ANOTHER ANGLE

34

Featuring Logan and Francis as they find places in the arena. Like the others, they crane upward. As they do, Logan gestures at a number of pretty girls who are just being seated.

LOGAN

Now there's a few who could have been his seed-mother.

FRANCIS

Only a few? You're just not trying.

35-36 C

PANNING THE CROWD

37

As the seats fill, the excitement builds. Suddenly the lights begin to dim and dim...

SOUND: A kind of collective sigh, breathing in unison...

38 OUT

ANGLE THE TIER BELOW THE SEATS

38X1

Suddenly visible, the LASTDAY GROUP. Their arms are upraised and in each palm the crystal blinks, red-black, red-black.

THE CROWD

39

Transfixed, gripped with a religious fervor.

LASTDAY GROUP

40

Hands still raised, filing slowly into the mysterious well of Carrousel.

CROWD

41

Tense, beginning nervous APPLAUSE here and there.

CARROUSEL

42

As the last one enters, beginning to glow and, as it does, the bowl slowly puts out leaves like some great plant, enfolding and hiding the people within a series of translucent petals. As the last one enfolds them the light intensifies, the exterior surfaces seeming to shift as if a kind of motion was beginning inside it...

CROWD

43

Visible in the growing light from Carrousel -- gripped with passion and excitement, APPLAUDING, gesturing as they see

CARROUSEL

44

Moving, bands of light seeming to spiral upward like a contained aurora as the Carrousel picks up speed.

LOGAN

45

Caught up in it like the rest.

CARROUSEL

46

Beginning to blur with its own speed. Through the shifting, spiraling curtain of light we see bodies moving in a kind of weightlessness, always struggling to move higher.

Follow a shadowy form as it moves, twists through other writhing shadows -- upward, upward. Suddenly the form is spread-eagled, and in a moment it is sharply outlined against the swirling canopy and then -- a searing flash. And it is gone.

46
CONT'D
(2)

SOUND: Crowd in a frenzy -- SCREAMING.

FULL ANGLE - THE BLEACHER CROWD - FAVORING LOGAN

47

Standing. SCREAMING their cheers as:

FULL SHOT - UP AT CARROUSEL

48

High, reaching downward out of the shadows beneath the dome, fringing, intersecting rainbow bands appear, looping the swirling upper Carrousel like Saturn's rings. Now we see figures reaching outward toward them...reaching and missing and falling -- downward against the curtain and the flash of extinction.

MEDIUM ANGLE - A MAN

49

At the highest level...straining for the rainbow...

SWEEPING PAN SHOT - THE BLEACHER CROWD

50

Hysterical...starting to chant...

CROWD

Renew!

The man continues to strain:

CROWD

Renew!

CLOSE ANGLE - THE MAN

51

Almost a blur...but still straining:

CROWD'S CHANT

Renew!

CLOSE ON - LOGAN AND FRANCIS

52

LOGAN AND FRANCIS
(chanting with the rest)
Renew!

CLOSE ANGLE - THE MAN

53

The blur...but still there...straining with all
his might for the rainbow...

CROWD'S CHANT
Ke...

Suddenly, the man...topples into the whirling black-
ness below...where he is instantly incinerated.

WIDE ANGLE - THE CARROUSEL

54

Whirling - whirling - the rainbows shining.

WIDE ANGLE - THE BLEACHERS

55

Orgiastic pleasure -- a Spanish crowd at a perfect
killing -- SCREAMING, fulfilled.

56 OUT

FULL ANGLE - THE CARROUSEL

57

Other figures move to the topmost level...straining
for the rainbow bands.

CLOSE ON - LOGAN AND FRANCIS

58

As the SCREAMING goes on in the b.g. of the SHOT...
we hear a BUZZING noise. Logan reaches into a
pocket and takes out a small, dark plastic box.

Logan looks at the box. On it we see:

MAN: RELIVE STORE 14

58
CONT'D
(2)

LOGAN (to Francis)
Looks like I'm working.

Francis stands.

LOGAN
Who invited you?

FRANCIS
I'm in my party mood.

Logan smiles...and the CAMERA PANS them rushing out of the bleachers.

They make their way into the hall.

Logan takes out the small plastic box. We can tell from his face that he is disappointed...until a faint BEEPING SOUND emanates from the box.

Francis watches as Logan wheels in one direction... the beeping stops.. He turns in another direction... again, there is no beeping.

As Logan turns in a third direction...the BEEPING commences.

Logan and Francis move swiftly in that direction and the BEEPING GROWS LOUDER...AND LOUDER...until Logan and Francis see:

WIDE ANGLE - A MAN

59-59X11

running.

CHASE: INTERCUT between Logan and Francis following the running man in the great hall...empty. We can HEAR the CROWD SCREAMING in Carrousel offstage.

- A. Logan and Francis separate...to encircle the running man.
- B. The running man turns a corner and for a moment Logan cannot see him.
- C. As Logan turns the corner...Francis is on the other side and FIRES at the running man...just missing him.

- D. Francis winks at Logan as he pursues the running man up a ramp...and Logan gets it: A little cat and mouse is in order.

59-59X11
CONT'D
(2)

(NOTE: THE CHASE WILL BE THE DIRECTOR'S OPTION.)

- E. Logan FIRES...just missing the man...Francis FIRES again...just missing, too.
- F. The man is in a panic as he continues up the ramp...to various levels and areas.
- G. Both barrels (of Logan and Francis' respective guns) glow again as they FIRE...with both just missing the running man once more.
- H. The man's face is crazed...and sweating...the mouse is going berserk as he has been chased to a high level.
- I. He stands frozen, petrified, driven to the edge of a high balcony by the shots--teetering now. He is in full sight of Logan, Francis is across the hall.
- J. The Runner's face. He looks at death twenty feet away--Logan aims.
- K. Francis, watching, smiling at the perfect moment.
- L. Logan's face. A shadow of thought, a hesitation.
- M. The Runner lunges. Logan fires, misses.
- N. Francis fires a salvo, drives the Runner back to the rail where he teeters again, throws his hands in front of his face and plunges.

The SCREAMING in Carrousel reaches a peak.

59X12-
63X1 OUT

WITH LOGAN

63X2

As he arrives at the dead body of the Runner, bends over him, turns the man's left hand up. We see the flower crystal. Black.

Logan takes out his transceiver.

INSERT TRANSCEIVER

63X3

A man's face visible. Logan checks it against the face of the dead man. They are not the same.

ANOTHER ANGLE

63X4

As Francis comes up, waits. Logan moves the transceiver to the dead man's face, rests it on his forehead.

INSERT TRANSCIVER READOUT:

63X5

The words appear: IDENT. AFFIRM.
...NEW YOU #483 ALTERATION

LOGAN

63X6

Scowls for a moment, then shrugs. He takes out a small flat pouch and methodically strips from the body its few personal things, stuffs them into the pouch. Then his eye is caught by the man's right hand, clenched. Logan opens it. A metal ankh on a bit of chain. It means nothing to Logan who stuffs it into the pouch and closes it. Now again he fiddles with the transceiver, speaks into it softly.

LOGAN
Runner terminated 0:31
(a beat)
Ready for cleanup.

Done with his job, he rises to face Francis.

LOGAN (smiling)
That was a great shot you made.

FRANCIS
Yes.
(beat)
But you look a little rusty to me --
what were you doing wondering?

Logan shrugs. He's not sure himself. Together they walk off down the hall, passing CAMERA.

ANOTHER ANGLE

63X7

We see in the distance, a pair of Stickmen descending into the hall, riding through the air on their odd vehicles, passing overhead then descending. One hovers not far away as the other comes down, hangs a few feet over the body.

1ST STICKMAN AND BODY

63X8

The driver makes sure he's in position, then presses a button on one of the arms of the vehicle. There

is a broad spray of vapor from the bottom which covers the corpse.

63X8
CONT'D
(2)

CORPSE (INSERT)

63X9

It turns to crystals which sag away from the human form, as a sand sculpture erodes when it's dry.

1ST STICKMAN, CLOSE ON HEAP OF CRYSTALS

63X10

Satisfied, he revs his machine and it rises smoothly out of the SHOT. As it leaves, the second machine moves down and into its place.

2ND STICKMAN

63X11

Glances at the crystals, maneuvers into position, presses his buttons.

CLOSER ANGLE - THE CRYSTALS, STICKMAN

63X12

Sucked up into the machine as it hovers. As the floor is once again bare, the 2nd Stickman revs slightly and his machine pulls up and away.

ANOTHER ANGLE

63X13

As the Stickmen move up and out, we see the exhilarated crowd beginning to pour out of Carrousel.

LOGAN AND FRANCIS - ARCADE

63X14

Descending from the top level -- not much of a crowd. Francis is gesturing toward the Hallucimill.

FRANCIS

...Well I think you're getting stale.
You need old Lucey--Go on. Get the
whole burn--try the new psycho-lift--
they tell me it turns you inside out...

He shoves Logan in that direction and continues on down.

FRANCIS (calling after him)

I'll look for you here when I'm off--

And he is gone.

LOGAN

63X15

waves, smiling, then turns to the Hallucimill.

POV - HALLUCIMILL EXT.

63X16

Crazy, man.

BACK TO LOGAN

63X17

Hesitates, as a COUPLE push past him gleefully on their way. He looks and we see:

POV - ARCADE, UPPER LEVELS

63X18

The people from Carrousel starting to pour in, loud, happy, ready for more fun.

LOGAN

63X19

Not with it. He turns and starts making his way downwards towards the exit.

LOGAN'S APARTMENT

63X20

As he enters. Idle, restless. He crosses to a side-board--makes himself a drink, sips, doesn't like it. Gets rid of it, makes another. He fiddles with things, a game--sits, gets up. Now he is beginning to feel the drink. Takes another belt, smiles. Now he goes over to a tall wall recess flanked by a console with many dials.

AT THE WALL RECESS

63X21

As Logan dials, blurred and smoky images appear in the recess--a slow protoplasmic eddying in many colors. He tunes it in and the figure of a smiling young man appears--bejeweled, lustrous, willing.

LOGAN AT THE CONSOLE

63X22

Bored as Mastroianni, turns the dial again and the young man dissolves. He dials again and now a beautiful young woman takes shape. It is Jessica.

JESSICA AND LOGAN

63X23

Still in the recess, she makes no gesture of interest, no smile. Around her neck, from a collar, a dangling ankh. It catches Logan's eye. He smiles, clicks another dial and she becomes real. He reaches out a hand and leads her out into the room.

LOGAN AND JESSICA

64

As Jessica turns to him, Logan moves in strongly and embraces her--but, to his surprise, she resists. Logan, still holding her loosely, is amused and surprised.

LOGAN

What's wrong, Available?

JESSICA (breaking

away gently)

Please...No.

She backs away, almost apologetically. Logan follows, smiling.

LOGAN

"Please...no"?

(noting that she looks trapped,
he understands)

You mean "not here"--that's it?

You're a private. Available but
particular...

(he is moving in on her

as he speaks, she re-

treating, which amuses him)

Don't worry. There's no one here
but me. And you.

JESSICA

No.

(that stops him)

Just no.

LOGAN

You prefer women?

JESSICA

No.

LOGAN (cont'd)

Well then...?

JESSICA

Nothing. I felt sad, I put myself
on the circuit. It was a mistake.

LOGAN

Sad? What made you sad?

JESSICA
A friend of mine went on Carrousel
tonight. Now he's gone.

64
CONT'D
(1)

LOGAN (after a beat)
Yes...probably he was renewed?

JESSICA (flatly)
He was killed.

LOGAN
Killed? Why do you use that word?

JESSICA
Isn't it right? Isn't that what
you do? Kill.

LOGAN
I never 'killed' anybody in my life.
Sandmen terminate Runners.
(a beat)
Who brought you?

JESSICA
Nobody. I felt sad...I put myself
on the circuit.

LOGAN
You felt sad. What's your name?

JESSICA
Jessica.

LOGAN (matter-of-fact)
You're beautiful. Let's have sex.

JESSICA
No.

LOGAN
Later.

JESSICA
No.

LOGAN
But you put yourself on the circuit?!

JESSICA
I thought I had to do something.

LOGAN
And?

JESSICA
I changed my mind.

LOGAN
And now?

JESSICA
Curious.

LOGAN
About what?

JESSICA
How a Sandman lives.

Logan smiles, takes off gunbelt, etc.

LOGAN
Let's have sex.
(as Jessica shakes her head)
I thought you were curious.

JESSICA
Not about that.

LOGAN (after a beat)
I'm listening.

JESSICA
I'm afraid to tell you.

LOGAN (smiling)
I'm not armed.
(a beat)
Well?

JESSICA
Why is it wrong to run?

LOGAN
You shouldn't even think such things...
(smiles)
And you picked a strange person to
say them to -

JESSICA
I suppose. But what if you want
to live?

LOGAN
So? Do what everyone does. Try
like hell for renewal.

Logan stretches out his right hand. We see a red flower crystal embedded and centered in his right palm. It is exactly the same shape that we have seen in black in the palm of the dead runner.

64
CONT'D
(3)

LOGAN

When this turns black...that's it.
(laughs)

If for any reason you want to be 31...
you have the same chance as everyone
else...Carrousel.

Logan takes his gun and points it at her.

LOGAN (playfully)

But if you're one of the misfits...
that's where I come in.

JESSICA (somewhat
frightened)

I didn't say that I would run...
I just...

LOGAN (interrupting;
turning over her palm)
Are you a 5 or a 6?
(we see a green crystal)

JESSICA

Six. I go red next year.

LOGAN

You're years away...I don't know
why you're thinking of these things,
much less talking about them.
(offering Jessica the gun)
Want to try?

Jessica shakes her head. Logan looks at Jessica carefully...in an admiring sexual way...from her toes to her head...briefly noticing (in the process) that she is wearing an identical piece of jewelry that he has taken off the dead runner...around her neck.

LOGAN

What Quad do you live in?

JESSICA

K.

LOGAN (softly)

You're sure you don't want to try?

Jessica nods.

LOGAN
It's nice to know you can nod.

64
CONT'L
(4)

Jessica smiles.

LOGAN
It's nice to know you can do that,
too.

Suddenly Francis and two dishevelled young WOMEN burst in and come laughing toward Logan and Jessica. Stoned, hilarious, they crowd around Logan, one of them embracing him. In the wild hilarity, Jessica slips away and Logan, seeing her go, makes a vain effort after her. Francis notices, laughs. Amid the noise he shouts to Logan:

FRANCIS
These are for me -- you've got your
own.
(looking after Jessica)
She must have been something--?

At Logan's expression he roars with laughter. Francis picks up an atomizer and hurls it at the ceiling where it shatters and a great pink cloud settles over them all.

EXT. - SANDMAN H.Q.

64X1

A frowning structure of dark stone and mirrored copper, fronted by broad steps. Logan and Francis are climbing the steps as a SANDMAN is coming out... His uniform is in tatters.

They greet one another...then:

LOGAN
What happened to you?

SANDMAN (embarrassed)
I lost a Runner in Cathedral.

LOGAN
How come?

SANDMAN
Ran into some Cubs I couldn't manage.
(as they stare)
One of them cut me bad...
(extends his arm and moves
a finger from his shoulder
to his wrist)
...all the way down.

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FRANCIS (with anger)
CUBS!

64X1
CONT'D
(2)

SANDMAN (shrug)
On my way to the New You for repairs.

LOGAN (laughs)
Get yourself a new face while you're
at it. They know you now.

They wave. Logan and Francis continue.

64AX1-64BX1
OUT

INT. - SANDMAN H.Q. LOBBY (VOICE OVER)

64CX1

As Logan and Francis cross, turn into a corridor.

LOGAN
I just might look in on New You 483
myself.

FRANCIS
You? Why? You're already beautiful.

LOGAN
No -- it's that last Runner -- some-
one in 483 was trying to help him.

INT. - SANDMAN H.Q. - READY ROOM.

64X2

As Logan and Francis cross the room, Logan nods to
other Sandmen, who are monitoring areas of the
Megalopolis on video consoles. One of these Sand-
men speaks to Francis who hasn't greeted them.

SANDMAN (Monitor)
What's with you, Francis?

FRANCIS (touching his
head; grimacing)
Last night...

The other Sandmen, including Logan, smile as Logan
and Francis continue to:

65-68 C.

INT. - SANDMAN H.Q. - DEBRIEFING AREA

69

A black door opens revealing Logan and Francis who
now enter a mammoth room. As they walk...they pass
FOUR GIANT LIFECLOCKS...WHITE, YELLOW, GREEN AND RED.

Each LIFECLOCK pulses out the moments of every person alive in the city, governing everyone's crystal changes...automatically shifting to the next LIFE-CLOCK when the time comes.

69
CONT'D
(1)

There are no humans.

Francis walks over to a circular table at the end of the room....above which is a circular overhang.

There is a groove...the shape of a palm crystal on one part of the circular table.

Francis takes out the plastic bag which contains the contents of the dead Runner's pockets and starts putting the contents on the table. (These contents are the ones from the Runner Francis has killed at the beginning of the film.)

The moment the first item touches the table...it activates a scanner on the overhang above.

Francis stands alongside the table...his attitude is very matter-of-fact. He has been through this procedure many, many times.

He touches his head...(the hangover)...and Logan smiles. Moments later...the scanner stops...the word:

IDENTIFY

appears on a SCREEN. Francis places his palm into the groove...and the words:

CLEAR
FRANCIS-7

appear on the SCREEN.

FRANCIS

See you in the hydrotoner!

Logan nods.

Francis exits as Logan places the contents of a plastic bag with the items he has taken off the Runner who jumped to his death. Among them is the odd-shaped piece of jewelry.

Logan is standing nonchalantly...as the scanner moves over the items...waiting to be quickly identified and cleared as Francis was earlier.

The scanner continues scanning.

Logan starts becoming impatient...but the scanning goes on and on and on.

Now...Logan is clearly puzzled...it has never...ever taken anything remotely resembling this length of time.

Suddenly, directly before him...on the SCREEN...the word:

PROBABILITY

blinks on and off...on and off...catching Logan's attention. As Logan turns toward the SCREEN...the scanner stops moving. The word PROBABILITY blinks off and is replaced by the word:

APPROACH

We can tell from Logan's expression as he walks to the corner...that he has never seen this before.

Logan sits in a chair in the area....facing the SCREEN. There is a similar groove (that we have seen on the Table)....the shape of a palm crystalglowing on an arm of the chair.

69
CONT'D
(3)

The word on the SCREEN is now:

IDENTIFY

Logan places his right palm with the flower crystal into the groove.

We hear a HUMMING NOISE....then: The piece of jade jewelry appears on the SCREEN....and below the piece of jewelry the following words appear on the SCREEN:

OBJECT OCCURS IN NON-
RANDOM PATTERN AND
FREQUENCY. LINKED WITH
OBSOLETE WORD: SANCTUARY.
PROBABLE EXISTENCE
ESTABLISHED. QUESTION:
IDENTIFY OBJECT?

LOGAN

Negative. Question: What is it?

Words on SCREEN now read:

PRE-MILLENNIAL SYMBOL.
NAME: ANKH. QUESTION:
IDENTIFY CONCEPT SANCTUARY?

LOGAN

Negative.

Words on SCREEN now read:

SANCTUARY: CODE WORD PRE-
MILLENNIAL RELIGIONS DENOTING
PLACE OF IMMUNITY.

LOGAN

I don't understand?

Words on SCREEN now read:

SANCTUARY NOW MATHEMATICALLY
RELATED TO UNACCOUNTED CITIZENS
NUMBERING 1056.

LOGAN

Question:

Word on SCREEN now reads:

HOLD

69
CONT'D
(4)

It disappears and words on SCREEN now read:

OBJECT ANKH ASSOCIATED WITH
UNACCOUNTED CITIZENS 1056.
CONCLUSION SANCTUARY EXISTENT....
RUNNER GOAL.

LOGAN
1056 unaccounted for?!

Word on SCREEN reads:

CORRECT

LOGAN
Impossible!
(Rising tone)
Question: Maybe they weren't
all Runners. Maybe most of them
reached Life Renewal on Carrousel.

Words on SCREEN read:

NEGATIVE...UNACCOUNTED
CITIZENS 1056...

LOGAN
Question: None of them reached
renewal?

Word on SCREEN reads:

ZERO

LOGAN
But everyone believes that some....

Words on SCREEN read:

ANSWER: ZERO
UNACCOUNTED CITIZENS
NUMBER 1056....LOGAN-
5 ASSIGNED TO LOCATE
SANCTUARY AND REPORT....

LOGAN
Question: You mean nobody's ever
been renewed?

Words on SCREEN read:

QUESTION ANSWERED....
ZERO....ECOLOGICAL-NEGATIVE....

As Logan reacts...the new words which appear read:

69
CONT'D
(5)

AUTHORIZATION TO
PENETRATE CITY SEALS...

LOGAN (startled)

The Seal...

(breaks off)

Question: The Seals? Go outside?!
But there's nothing outside!

The words on the SCREEN read:

SANCTUARY DESTRUCT...
FIND...DESTROY...

LOGAN

I will.

The words on the SCREEN read:

ASSIGNMENT SECRET.

LOGAN

Question:

(a beat)

What if I need help from another
Sandman?

The words on the SCREEN read:

NEGATIVE. REPEAT:
ASSIGNMENT SECRET.
LOGAN-5 TRANSFER TO
RUNNER SEEKING SANCTUARY.

Logan takes a breath.

LOGAN

Question: I am six Red...how can
I pretend to be approaching Lastday?

The words on the SCREEN read:

LIFECLOCK-ALTER

LOGAN

My Lifeclock...

(slightest beat)

Question: My Life--

Before the startled Logan can finish...he feels a
shock of pain and his hand is immobile. Logan stares
at the back of his hand as if it wasn't his. His
forehead shines with sweat.

Now the entire area...including the chair and the screen begins to glow bright red. The glowing becomes so bright that Logan is forced to close his eyes.

As the glow subsides...Logan looks at his right hand. The red flower crystal in his palm is blinking. He stares at it, fascinated, fearful.

LOGAN

Question:
(urgent tone)
Am I still six Red?

The words on the SCREEN read:

LIFECLOCK-ALTER

LOGAN (standing)
I know that...but I had four more years...
(extending the blinking palm)
...this means ten days to Lastday.
Of course I will get the four years back, won't I?

The words on the SCREEN read:

TAKE OBJECT WITH YOU

LOGAN (very urgent)
Question: Do I get my four years back?

Too late. The SCREEN is BLANK. For a moment his lips part as if to say something more but he changes his mind, turns away.

Now Logan walks over to the table and removes the ankh.

Almost automatically, he starts moving his hand toward the groove....but the SCREEN already has the words:

CLEAR
LOGAN-5

Logan looks at it - then:

The CAMERA PANS Logan out of the mammoth room.... past the GIANT LIFECLOCKS....where he pauses.... glances at his BLINKING CRYSTAL....and continues out into:

INT. - HYDROTONEK - DAY

Spectacularly 23rd century.

Logan enters. He looks around and spots Francis....
in a whirlpool bath....trying to recover from his
incredible hangover.

In the b.g. of the SHOT we can see some Sandmen
doing calisthenics.

Logan walks over to Francis....hiding his blinking
crystal by holding his hand against his leg.

FRANCIS

What the hell took you so long?

LOGAN (after a beat)

Did you ever see anybody renew?

FRANCIS

I think you've been skulling out
too much. First Nursery and now
stupid questions.

LOGAN

Did you?

FRANCIS

Of course.

LOGAN

Anybody we know?

FRANCIS

Look....why don't you get into
the water....you need it....more
than I do.

LOGAN (after a beat)

I'm fine....
(walking away)
See you....

FRANCIS

At Carrousel tonight?

Logan nods, exits. The CAMERA REMAINS on a slightly
puzzled FRANCIS for a moment then FOLLOW Logan out to:

Logan's Run
Chgs.

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EXT. - SANDMAN BUILDING

70

Logan is on the steps, irresolute. He looks at his blinking crystal...moves as if to reenter, changes his mind. Now takes out the black box, dials.

LOGAN (into box)
Location...female Green Six...
name Jessica...living in Quad K.

71-73 OUT

INT. - LOGAN'S APARTMENT

73K1

Logan opens the door to see Jessica. Behind her a young SANDMAN who has obviously escorted her there.

YOUNG SANDMAN (smiling)
She says she's been here before...

LOGAN
She has.

Jessica half turns and shrugs a "see?". The young Sandman's smile widens, he waves to Logan and shoves off.

JESSICA
You could have called me yourself.

LOGAN
But I wasn't sure you'd come.

JESSICA (the game
has started)
Here I am.
(beat)
Shall I come in?

Logan gestures, leading her inside to the living area.

LOGAN
I couldn't get you out of my mind.

JESSICA
I'm the most beautiful woman you've
ever seen, I suppose?

LOGAN
Maybe...sure...

JESSICA
Thanks...but I have the choice?

Logan's Run
Chgs.

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P.33.

LOGAN
Of course.

73X1
CONFIDENTIAL
(2)

JESSICA
Then it's still no.

Logan laughs.

JESSICA
You can have any woman in the city.
What do you really want?

LOGAN
You know...

JESSICA
I don't believe you. There has to
be more.

LOGAN
All right.

Logan extends his right hand. He turns his right
palm so that Jessica can see it blinking red.

Jessica gasps for a moment...then:

JESSICA
Why show me?

LOGAN
I'm going to run.

JESSICA (after
reacting)
Why tell me?

LOGAN
You know something.

JESSICA
About running, dying...what?

LOGAN
Both...running's what I'm interested
in.

JESSICA
I know what everyone knows. Try
like hell for Renewal. You have
the same chance everyone else has.

LOGAN
It's different now. Help me.

JESSICA
How can I?

Logan takes out the ankh.

JESSICA
Where did you get that?

LOGAN
A Runner gave it to me.

JESSICA
And then you killed him, right?

73X1
CONT'D
(4)

LOGAN
I let him go...believe me.

JESSICA
I don't.

LOGAN (a beat)
Speak to your friends for me,
Jessica...please...

JESSICA
Please? What friends?

LOGAN (clutching the
ankh, looking at Jessica's;
then:
I don't have much time.

JESSICA
I never heard of a Sandman running
...ever...

LOGAN (putting the
ankh in his pocket;
dropping the bombshell)
And I never heard of Sanctuary.

Jessica reacts. She is about to speak...doesn't.

Logan reaches out and touches her hand.

LOGAN
What can I do to make you believe
me?

Jessica draws her hand away quickly from his touch.

Logan stands and starts out...as Jessica watches him.

74-81 CU

EXT. - A SLEEK, OUTDOOR RESTAURANT - NIGHT

82

There are three men and a woman seated at a table.
Jessica reaches the table and sits down.

CLOSE ON - LOGAN

83

A distance away...watching.

84-85 OL

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EXT. - RESTAURANT - FULL ANGLE - THE THREE MEN,
WOMAN AND JESSICA

86

eating without enthusiasm...obviously more inter-
ested in their conversation.

SECOND MAN

He's blinking...so what? Sandmen
get old, too.

FIRST MAN

But what if he's telling the truth?

THIRD MAN

I say no. It's not worth the risk.

WOMAN

I absolutely agree. He's killed
Runners for a decade. He has no
feelings.

JESSICA

He was born a Sandman. He had no
choice.

WOMAN

Neither do we.

87-88 O

SANDMAN READY ROOM

88X1

Four Sandmen at the consoles. They look up as
Francis enters. He goes to one of the men who
stretches, yawns, gets up.

1ST SANDMAN

Thanks, Francis.

FRANCIS (taking his
place at the console)

Just don't be forever about it
like last time.

1ST SANDMAN

Ah-h you love it. You're afraid
you'll miss a really good Run.

They all laugh. Francis takes up his watch as
the other exits.

89 OUT

EXT. - RESTAURANT - THREE MEN, A WOMAN AND JESSICA

89X1

Leaning together, talking in an undertone...

SECOND MAN (urgently)
If he believes you, he'll come.

89X1
CONT'D
(2)

JESSICA
Why Arcade Station?

SECOND MAN (impatiently)
Why? It's our only chance--kill him
and get away in the crowd heading
for the evening slaughter --

JESSICA
Right at the station itself?

MAN
No - just there - on the first level.
(beat)
Don't look for us. We'll see you.

WOMAN (cutting in)
You don't seem quite sure, Jessica.
(beat)
Can you do it? Will you?

Slowly, Jessica nods.

THIRD MAN
Tonight?

JESSICA (stalling)
Y-yes...if I can find him.

WOMAN
I think you can. Don't you?

Jessica faces her squarely, nods. The woman looks
deeply into her eyes, relaxes.

WOMAN
I'm sorry. We all are. But he has
heard about Sanctuary -- and that
makes him dangerous to all of us.

After murmurs of agreement:

SECOND MAN (staring at
Jessica)
We're counting on you.

Jessica exits. They look at each other in dismay.
After a moment, one of the men follows her. They
don't trust her.

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93-94 OU

READY ROOM - FRANCIS

94XA1

Obviously enjoying the work, watching--tracking a Runner's progress, the assignment of a Sandman, the kill.

WITH JESSICA

94X1

Making her way through the strolling crowd, her face thoughtful.

ANOTHER ANGLE

94X2

The man from the restaurant, following.

GALLERY, SANDMAN RESIDENCE -- JESSICA

94X3

Walking slowly up to a door, she hesitates, KNOCKS. Logan opens the door, reacts.

LOGAN

Are you here to help me?

JESSICA

What do you need?

A moment, then Logan moves toward her hungrily, pulling her in to him as the door closes.

94X4 OUT

DISSOLVE TO:

WITH LOGAN AND JESSICA

94X5

Walking along a handsomely landscaped stream. Laughing together, stopping to admire the beautiful fish (koi).

JESSICA

What're you going to do?

LOGAN

That's tomorrow.

JESSICA (turning away

slightly)

I wish I could help you.

LOGAN (turning her gently

back)

Maybe you'll think of something...

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JESSICA (hating herself)
I wish I knew what you think I know.

94X5
CONT'D
(2)

Logan smiles at her, both knowing what's false,
but drawn to each other anyhow. They commence
walking again.

ANOTHER ANGLE

94X6

The followers, ahead now, watching, trying to make
up their minds as to whether Jessica is bringing
Logan to the ambush. As they argue, Logan and
Jessica approach.

WITH LOGAN AND JESSICA

94X7

LOGAN
If you did know, you'd tell me...

JESSICA
Of course--

LOGAN (overriding)
If you trusted me, you'd know...

JESSICA (evading it)
We're coming to Arcade.
(beat)
Shall we Relive together?

CLOSE ANGLE

94X8

As they pass, Jessica looks full in the face of one
of the followers, looks away. Logan does not notice.
The followers are partly reassured. One of the men
is now holding a garrote made from his necklace.
The man who first followed gestures and the others
go off purposefully. He continues after Logan and
Jessica as they exit round a corner.

94X9 OUT

READY ROOM

94AX9

As 1st Sandman returns, still cheerfully chewing.
Francis is reluctant to give up his place and when
he does, he remains standing there, watching. He
loves the work--they all do.

ARCADE - LOWER LEVEL

94X10

Logan and Jessica entering. Logan is aware of
Jessica's increasing tension. He pretends un-
concern, but he is wary.

ANOTHER ANGLE

94X11

Behind them, visible through the crowd--two of the men we saw before. The Follower and the man with the garrote. They are moving so as to intersect with Logan and Jessica where the crowd is thickest, streams coming together to move to a higher level.

FEATURING JESSICA

94X12

As they move, fearful--torn between her promise and her feeling for Logan. Catching a glimpse of the followers, she makes a small sound, hesitates, pretends to have stumbled.

THE AMBUSHERS

94X13

Closer now, closing in -- the wire garrote gleaming between the man's hands.

LOGAN AND JESSICA

94X14

Suddenly she stops. He comes round facing as people eddy by them. Logan looks at her searchingly.

LOGAN
Tell me, Jessica.

Behind him the two men move in. The man with the garrote raises his hands. One more step... Logan senses something, half-turns just as we hear a familiar urgent SOUND--the sound of his transceiver. Behind him the man hesitates, drops his hands. Logan takes the transceiver from his belt and moves out of the crowd to the side. Jessica with him. Now he bends to read the message and Jessica cranes her head to see too.

READY ROOM - FRANCIS AND SANDMEN

94X15

As the Runner alarm pulses and the readout flashes its message: RUNNER FEMALE: CATHEDRAL Q-2...LOGAN-5

The Sandman at the console turns and says:

1ST SANDMAN
Hey, Logan's got a mean one tonight--
why don't you--

But Francis is already at the door. A wave and he's gone. The others ad lib interest-- "watch out in there--they can cut you before you see them" etc.

ARCADE STATION - THE AMBUSH

105X1

The two watching, muscles taut -- wondering.

106-106X1 OUT

ARCADE - TWO SHOT - LOGAN AND JESSICA

106X2

As he speaks he leads her into the maze-car station
and punches out his destination on the car caller.

LOGAN

A Runner...Cathedral. A woman.

MAZE-CAR STATION ARCADE

106X3

JESSICA

You're not going, are you?

LOGAN (a beat)

Why not? Maybe she'll help me.

You won't. You'd better stay here.

The maze-car arrives and they move to it.

JESSICA (touching his
arm)

I'd rather be with you.

LOGAN (knowing she is
lying through her teeth)
That's nice.

They enter the car which instantly moves off. As
it passes, the men in ambush come forward and read
the destination. They ring for another car which
pulls in immediately.

107-109X1 OUT

ANOTHER ANGLE

109X2

As the two jam into the maze-car which rockets off
in pursuit...

110-120 OUT

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INT. - MAZE-CAR - LOGAN AND JESSICA - MOVING SHOT

121

LOGAN

Have you ever been through Cathedral?

Jessica shakes her head.

LOGAN

They're like beasts. Wild.

JESSICA
Maybe they're angry because they're
grown in meccano-breeders.

LOGAN (interrupting,
grimacing)
Instead of what? Nine months inside
a woman!
(ugh)
We're all raised the same but most
of us don't become cubs in
Cathedral.

JESSICA
Some people say children need human
mothering.

LOGAN
Insane. Nurseries are better than
any mother could be.

JESSICA
I'm only telling you what I've
heard...
(slightest beat)
Haven't you ever wondered what your
seed-mother was like...?

LOGAN
Uh-uh.

JESSICA
I have.

LOGAN (after a beat)
When did you begin to question
Lastday?

JESSICA
I don't remember exactly...except I
was a Green.
(another beat)
What would you like to relive,
Logan?

LOGAN (smiling)
Let's see - how long has it been?

As Jessica turns her head...looking somewhat guilty,
the maze-car slides to a stop.

A warning light pulses on the car's console and a
RECORDED VOICE speaks before the hatch opens.

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VOICE

Attention passengers. Cathedral
Station is a personal risk area.
Persons with business are warned
to be careful.

121
CONT'D
(3)

EXT. - MAZE-CAR - CATHEDRAL STATION

121X1

Now the hatch opens. They step out, Logan first,
Jessica timidly, looking around. Behind them the
hatch closes, the maze-car sighs away into the
distance.

JESSICA

I've never been in this quadrant.
(looks off)
Is that Arcade off there?

There are standing on the maze-car platform -- a
high overlook like an "elevated" station.

POV - THE CITY BEYOND THE WALLS OF CATHEDRAL

121X2

Arcade shining like distant fireworks.

EXT. - MAZE-CAR PLATFORM - CATHEDRAL

122

Below them a narrow, sharply angled concrete canyon,
buttressed walls rising featureless. The look of an
old fortress, blank, dim and cool. Still visible
over an opening the chiseled legend "Cathedral
Plaza--2025 A.D.--Skidmore, Rosenfelt, Hennesy
architects."

Jessica shivers, looking around her. Logan takes
her arm and they descend into the canyon, move
toward the wall. Their footsteps the only SOUND.

LOGAN

Let me go first. Sometimes they're
waiting just inside there--to rush
you when it opens...

LOGAN

Quickly now--

He helps her through the narrow opening--the portal's
walls are very thick. They turn abruptly and see:

INT. - WALL - DAZZLE CHAMBER

123

A room of angled, reflecting surfaces. At one end a jagged corridor, also mirrored, leads away. The zigzag, angled effect creates an absolute confusion of images. But Logan leads her unhesitatingly across the chamber to the corridor. Jessica hangs back, momentarily certain she's about to smash into something.

LOGAN (guiding her)
Just follow--no matter how it
seems...

JESSICA (doing her
best)
But what is this--why...?

LOGAN (as they enter
the corridor)
The Cubs. When they're flying on
muscle there's no way to catch up.
Without the dazzle, they'd just
go past us--
(gesture)
too fast...

123
CONT'D
(2)

JESSICA
Muscle? I don't know that one.

Logan is leading her down the zigzag corridor. It's
stop and go--a fun house in which you can get hurt.

LOGAN
It's unauthorized. No good for any-
one over thirteen anyhow--shakes you
to pieces--speeds everything up to a
blur--
(he is amused)
you can see what happens when some
flying Cub tries to go through this
on muscle--splat!

Jessica reacts...to what Logan has said...then:

A moment later:

ANOTHER ANGLE

124

As they approach the end of the corridor, a small
FIGURE in a tattered garment approaches them.
She stops SINGING as she sees Logan and Jessica.

JESSICA (gently)
Don't be afraid.

We see that it is a little GIRL of seven. Her face
is grimy and hair is tangled.

JESSICA
What's your name?

MARY
I'm Mary 2.

JESSICA
Where do you live, Mary?

MARY
Here.

JESSICA
Why aren't you in Nursery?

124
CONT'D
(2)

MARY
I'm very smart.

JESSICA
When do you go up?

MARY
I never go upstairs. You're a
nice old lady.

As soon as she finishes her last sentence, Mary
grabs at Jessica's clothing...tearing a pin (piece
of jewelry) off...and running away swiftly.

As Jessica instinctively starts after her...Logan...
holds her back.

LOGAN (shaking his
head)
Not here. Might be a decoy.

Cautiously, Logan and Jessica exit from the wall,
stepping out into --

EXT. - CATHEDRAL ITSELF

125

An area of rubble and dilapidated buildings.

Logan crouches, holding the transceiver and fanning
the area, listening...

SOUND: a soft beeping which abruptly grows louder
and holds steady.

Logan gestures to Jessica to follow him, and moves
carefully in the direction of the BEEPING, quarter-
ing occasionally like a hunting dog. Coming up to
an angle of wall, he stops, flicks the sound off,
puts the machine back onto his belt. He gestures
to Jessica to stand still, then he straightens,
steps out, calls:

LOGAN
Runner!

Silence. Jessica involuntarily moves to him and as
she does, the Runner moves from behind an upright
and stands. The figure is shadowed, the arms out,
palms facing in a kind of gesture of surrender. In
the Runner's left hand, the tiny red crystal pulses
on and off. The Runner is a woman!

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There is an instant of frozen confrontation and then suddenly Jessica gasps, grasping at him. As Logan whirls:

125
CONT'D
(2)

ANOTHER ANGLE

125X1

Suddenly, from everywhere out of the shadows, a pack of snarling Cubs materializes--moving with blinding speed. At their appearance the Runner whirls and races off into the dark shadows. Logan makes a futile gesture after her, then turns to face the Cubs.

A strutting, feral-faced fourteen or fifteen year old heads the pack, dressed in fierce-looking tatters and hung with rip-off trophies. He gestures to one of his followers to stand still.

BILLY (speaking of
the Runner)

Don't worry about her. We'll have that one later. Right now I think we've got a Runner and his pairup. And what a Runner!

The CAMERA PANS the other Cubs...mean, filthy.

A VOICE

We're going to have ourselves a time, we are! Right, Billy?!

There is a chilling laughter of agreement from the rest.

LOGAN
I'm a Sandman!

125X1
CONT'D
(2)

BILLY
I cut up a Sandman yesterday...They
said I'd never get him...but I cut
him up good, I did.

LOGAN (firm tone)
I feel sorry for you, boy!

Some murmuring as the pack watches their leader.

BILLY
For me? Better feel sorry for your-
self, Sandman!

LOGAN
No...for you! How old are you,
Billy?

Billy is silent.

LOGAN
Fourteen? Fifteen? Your days are
running out. How long can you last?
A year? Six months?
(he points to the yellow
flower in Billy's palm)
What happens when you're sixteen and
you go to green?

BILLY (lashing out)
Nothing will happen! I make the
rules as I go!! Cubs do what I say!
Always have! Always will! I got
Cathedral and I'll never let go!

LOGAN
No cubs over fifteen, Billy! Ever
heard of a cub with a green flower?
You'll leave Cathedral then, Billy,
when you're on green, because they
won't let a green stay here.
(slightest beat)
If you try to stay the young ones
will gut-rip you apart!

BILLY
Shut up! Shut up your damn mouth!

Logan falls back into a fighting crouch...but before
he can strike a blow..he is grabbed and slammed
against the wall of an abandoned building.

ANOTHER VOICE
Let him suck Muscle! That'll shut
his mouth! Let's watch him shake
himself to death!!

125X1
CONT'D
(3)

We see the Cubs take out drugpads. They squeeze the pads and inhale the "Muscle." At once their movements become blurringly rapid. They take menacing positions - some leaping overhead.

A VOICE
Give him some Muscle!!

Like lightning they change positions and flash around Logan and Jessica...

CLOSE ON - JESSICA

126

watching..terrified.

CLOSE ON - LOGAN

127

being held against the wall by Cubs as:

ANOTHER VOICE
Shake him to death!!

A VOICE
Kill him!

ANOTHER ANGLE - INCLUDING BILLY

128

moving a drugpad against Logan's face.

Logan is holding his breath...desperately trying not to breathe the "Muscle" directly from the pad into his system.

BILLY (chilling
laugh)
He's trying to hold his breath...

As Billy presses the pad tighter against Logan's face:

With all his might, Logan wrenches his arms loose... drops to the ground and pulls out his gun.

He fires and fire girdles a pillar...and they start to back away.

BILLY
We can rush him...we can take him
again, we can!!

128
CONT'D
(2)

The pack hesitates...stops backing away.

LOGAN (moving the gun
slowly back and forth)
All right! How many of you want
this to be Lastday?!

The pack moves back again...and disperses...leaving Billy facing Logan...alone.

LOGAN
Come on, Billy...come on...You cut
a Sandman, didn't you?!

Logan tucks the gun back into his waist.

LOGAN
Come on, Billy...cut me...Come on...

After a beat, Billy turns and runs away.

Logan comforts the shivering Jessica for a moment then takes out the small box from his pocket and turns it...until it starts BEEPING.

The CAMERA PANS Logan and Jessica...following the SOUND.

They move over the rubble...and cautiously around abandoned buildings.

We HEAR A SCREAM...and HEAR the Cubs who've only obviously found and attacked someone. The SOUND is coming from a different direction than where the beeping is coming from.

LOGAN (shaking his
head)
They've got someone else!
Why would anybody come here?

Jessica shudders as the scream dies abruptly.

The BEEPING is now very loud.

Logan homes in on an abandoned building, enters, crosses swiftly to a door inside and kicks it down.

We SEE the Runner. The WOMAN, cringing, expecting death.

FULL SHOT - LOGAN AND THE WOMAN

129

frozen for a moment. In f.g. a figure stirs, moves and we see it is Francis. His weapon is drawn and aimed, but as he watches, he lowers the barrel and smiles. The is Logan's job.

CLOSE ON - JESSICA

130

watching.

LOGAN AND THE WOMAN

131

WOMAN (nearing
hysteria)
There's been a terrible error! My
Lifeclock must've broken in some way!
(rising tone)
I'm nowhere near thirty...look at
me...I'm twenty-two. I should be
green! Did you hear me?
(shouting)
Green!

LOGAN (quietly)
Don't be afraid..I...

Before Logan can continue...the Woman...who is now
wild-eyed and hysterical lunges at Logan...and
starts grappling with him.

WOMAN
I'll kill you!! I'll kill you!!

After Logan pushes her away...and she falls down:

LOGAN (breathing hard)
I'm not going to hurt you.

Slowly, she rises.

Logan takes out the ankh.

LOGAN
Sanctuary? Anything?

Logan reaches into his pocket and takes out a small
round object...the size of a large marble.

LOGAN

If they find you...throw this hard
enough to break it. Then hold your
breath till you get away...It's
blind gas.

131
CONT'D
(2)

Her reaction is blank, then, with desperate ferocity
she attacks Logan again.

During the course of the struggle, Logan subdues
her again.

Jessica enters, bends over the near-crazed Runner
as Logan holds her.

Eyeing him, the woman stands...and takes the small round
object...she appears somewhat bewildered as Logan and
Jessica move off.

EXT. - THE OTHER SIDE OF THE ABANDONED BUILDING -
MED. ANGLE - FRANCIS WATCHING

132

He is shocked, unbelieving.

CLOSE ON FRANCIS

133

Stunned and uncertain, Francis aims his gun toward
Logan and Jessica...but he wavers...watching them
disappear into the rubble...

ANOTHER ANGLE - FRANCIS

134

shivering like a wet dog. He turns toward open
window.

FRANCIS (in a firm, cold
tone)
Runner!

The woman turns, staring insanely. Her mouth opens
like a fish as:

Francis FIRES his gun. A moment later, as the
burning body topples to the floor:

MAZE-CAR PLATFORM - THE MEN

134X1

Hearing the unmistakable SCREAMING sound of the kill, they exchange a look.

LOGAN AND JESSICA

135

At the flash of FIRE from Francis' gun, they turn. Logan and Francis' eyes meet. A beat, then Logan grabs Jessica and pulls her away.

FRANCIS

136

After a long, long hesitation, takes out his small plastic box and starts to speak into it:

FRANCIS (quietly)
Runner terminated at 0.16...
Ready for cleanup at Cathedral
Quadrant 39.

ANOTHER ANGLE - OVERLOOKING CATHEDRAL ENTRANCE

137

The Second and Third Men...very close to the maze-car platform...peering into the darkness and seeing Logan and Jessica emerge onto the maze-car platform. We can tell from the way the two men look at one another that they believe Logan has fired the shot they have heard.

They hide from the approaching Logan and Jessica.

SECOND MAN
I almost believed her.

They move off soundlessly. Behind them, a maze-car has arrived.

MED. - ANGLE - FRANCIS

138

Gun in hand...running through Cathedral toward the maze-car platform.

INT. - MAZE-CAR - LOGAN AND JESSICA - MOVING SHOT

139

Jessica
I'm ashamed. I was bringing you
to be killed.

LOGAN
Where? Sanctuary? Can you take
me there?

139
CONT'D
(2)

JESSICA
Logan, I don't know where Sanctuary
is. But if I take you to them,
they'll kill you.

LOGAN (a beat)
All right. But why? I didn't kill
the Runner.

JESSICA (interrupting)
Yes, but they won't know that...or
care. They're hunting you, Logan.
Maybe me too, now...

LOGAN (wry laugh)
That's nothing...there's a Sandman
behind us, too...and there'll be
more soon. Take me to them.

JESSICA (torn)
I - I can't.

LOGAN
Then - why don't you leave me - go
to them - explain...

JESSICA
No. Not that either.

Logan considers her. A long BEAT. Thinking, then:

LOGAN
All right. New You 483. I'll find
out myself.

INT. - SANDMAN READY ROOM - FRANCIS

139X1

Abstracted...ignoring the greetings of Sandmen who
are monitoring the city.

ANOTHER ANGLE - FRANCIS

139X2

Walking past the GIANT LIFECLOCKS into the debrief-
ing area.

The scanners begin moving.

Moments later the scanner stops...the word:

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IDENTIFY

139X2
CONT'D
(1)

appears on a SCREEN. Francis pauses a moment...
and places his palm into the groove.

Now he takes out the items of the dead woman
Runner and places them on the scanning table.

An ALARM SOUNDS and the word:

REJECT

flashes on and off on the SCREEN.

Sandmen come running into the Area.

SANDMAN
What happened?!

Francis hesitates....then....quickly, as if changing his mind, taking the items off the table:

139X2
CONT'D
(2)

FRANCIS

Can you beat it....I've got the damn wrong bag.

SANDMAN

You ought to put yourself on relief-call, Francis.

FRANCIS (starting out)

Yeah....

EXT. - NEW YOU #483 - TWO SHOT - LOGAN AND JESSICA 140
as they enter NEW YOU #483 they are being watched by:

MED. ANGLE - THE SECOND AND THIRD MEN 141
A safe distance behind.

INT. - NEW YOU #483 142

The waiting room has many mirrors...where customers ...male and female...are checking their faces (and bodies).

There are also various photographs on the walls... suggestions for changes to foreheads, eyes, cheeks, lips, etcetera. The chatty informality is very much like people in a beauty parlor or barber shop.

There is a RECEPTIONIST seated behind a desk in a corner.

Logan and Jessica walk up to the desk.

The receptionist looks at Logan...ignoring Jessica.

RECEPTIONIST

Hello, Sandman.

LOGAN

Hello.

RECEPTIONIST

Do you want to see Doc?

Logan nods, impatient - he knows someone's watching.

142
CONT'D
(2)

RECEPTIONIST

We don't get many Sandmen. I think we've only had one other since I've been here.

LOGAN (brusquely)

A Sandman can get as sick of his face as anyone else. Where's the doctor?

RECEPTIONIST (smiling)

I like your face. Would you mind if Doc took a picture? I'd like him to give your face to somebody else.

LOGAN

It's all right with me. Is he here?

RECEPTIONIST

My name's Holly...Holly 13. In ancient times they said my number was unlucky. Do you believe in luck?

LOGAN

No - Look, I'm in a hurry.

HOLLY

Doc'll be with you soon, Sandman.

Logan and Jessica walk to one of the chairs in the waiting area and sit down next to an attractive WOMAN.

WOMAN CUSTOMER

Is this your first time?

Logan and Jessica nod.

WOMAN CUSTOMER (smiling)

This is my third...

(a beat)

... I did it when I turned yellow
...and green.

(showing her palm)

I turned red yesterday.

LOGAN (looking)

Beautiful work. This man do them all?

WOMAN CUSTOMER

No. But I hear he's terrific.
Have you seen any of his work?

LOGAN
Just one.

142
CONT'D
(3)

HOLLY
Doc's ready, Sandman.

Logan and Jessica stand. They follow Holly into a large, shining, stainless steel room where we see:

MED. ANGLE - DOC

143

who looks about twenty-one years old, exchanges a pointed look with Jessica.

DOC
It's a real privilege, Sandman.

LOGAN
Thanks.
(slightest beat)
I thought you'd be older. I expected a Red.

DOC (showing his palm;
the flower crystal is Red)
I am.

LOGAN
Your own work?

DOC (with pride)
And I did it myself...right on there.

FULL - ANGLE - THE SURGICAL APPARATUS

144

Aesculaptor MarkIII -- the latest in servo-surgical designs. Completely self-contained -- tilt-bed, cryojector services embedded in the platform. The Mark III's laser heads are integrated into the whole cocoon, swiveled and gimbaled so as to be able to focus any of the surgical beams in microscopic delicacy or wide-bladed scraping.

The machine vaguely resembles an enormously complicated x-ray table on an angle -- the great slotted laser heads overhanging it and integral with it. From the cryonic receptor base there is a steady exhalation of cold -- the vapor seeping steadily downwards, blurring the endlessly looped and tangled tubes and wires and containers which join in solid state circuitry so that any random or involuntary twitch of a patient will be instantly compensated by an equivalent move of the laser head -- keeping the focus precise.

At one end -- where the halves of the Mark III join, is a console of switches and dials -- lights and servo-recorders which control the operation from the first injection of cold to the final healing vacuum drafts and scar burnishing. (With the air of a magician demonstrating, Doc goes to the console and flips switches. Instantly the table responds -- the platform tilting, the crab-like laser arms descending, flexing -- small vapor jets oozing as the beams slash harmlessly across the table. Beaming, Doc turns it off and the whole apparatus subsides.

DOC

I designed it myself.
(slightest beat)
What'll it be ...a face job or
a full-body job?

LOGAN

Just the face.

DOC

Fine....Holly will get you
ready. You're in good hands,
believe me.

Holly comes forward and unbuttons the collar on Logan's tunic.

As Holly brushes her fingertips lightly down Logan's arms:

DOC

Holly works here because she
gets a lift out of watching
the Table...
(smiles)
....and other things. I'll be
back in a minute.

HOLLY

He's going to sterilize himself.

LOGAN

Do I have to undress?

HOLLY

Not for your face.

Logan follows Holly to the Table. (Jessica remains behind with Doc who speaks to her with soft urgency).

DOC
You shouldn't have brought
him here.

144
CONT'D
(3)

JESSICA
I din't bring him -- what's
the difference. He's blinking.
He wants to run.

DOC
Run!? He's a Sandman.

JESSICA
I tell you he's running.
I know.

DOC
Maybe. Maybe. But I wish he'd
gone somewhere else.
(a beat, a shrug)
All right. He gets a face.

THE SURGICAL TABLE, LOGAN AND HOLLY

144X1

Logan lies down.

The Table ripples...accepting his weight prisoning
and positioning him.

HOLLY (leaning
close to Logan)
I like dark hair. Have him give
you dark hair.

DOC'S VOICE

All set?

144K1
CONT'D
(2)

HOLLY

Um huh. Would you take a picture
of him, Doc? I'd like you to give
his face to somebody else.

DOC

Why not?

Doc pushes a button...there is a tiny FLASH.

DOC

Do you have anything special
in mind?

LOGAN

I don't care...just get it over
with.

DOC (smiling)

Hurry...hurry...hurry.

HOLLY (whispering)

Dark hair.

LOGAN

Holly'd like dark hair.

DOC

Holly'd like a lot of things.
(studying Logan's face)
We can start by narrowing the
cheekbones.

Doc presses buttons on the control board.

Jessica, who is standing next to Doc, is slightly
startled as the Table begins to HUM...as a pair of
laser beams separate themselves from the overhead
cluster and extend toward Logan, forming inner
cones as they approach.

Cryojector needles start to close in on them, near-
ing their faces and shoulders slowly...the visible
cold streaming off the points.

A vibrobeam begins to KEEN.

SOUND: An insistent chiming.

Doc hears the sound and turns with the martyred air
of a man who's been called to the phone too many
times. He turns to a phone-like apparatus nearby,
shifting the table into neutral as he turns. The

table and the laser heads stop moving.

144X1
CONT'D
(3)

DOC (as if speaking
on a phone)
Hello...
(listening)
Yes...
(listening)
Yes, they are.
(listening; his expression
changing)
Done.

Doc turns back to the console, pausing to stare intently at Logan, then up at the brightly smiling Holly. Something in his look registers, and Holly's smile fades. Now Doc engages the machine again...

DOC
Pay attention, Sandman. I'm
proud of this machine.

As he speaks he presses and an arm sweeps downward and into position near Logan's face. It pauses as

DOC
With this one there's no waiting
for scar burnishing. It's all in
one...watch now...

The laser arm sweeps across Logan's forehead and cheeks, leaving a bright trail of blood as

DOC
But here's the improvement. Instant
healing---before you feel a thing.
Watch now...

Doc pushes a special button and the arm sweeps back along the track, spraying healing fluid. Magically the blood vanishes and the skin is moist and whole.

THE SURGICAL TABLE - LOGAN

144X2

His face tense--he knows something's wrong. Over him Holly's bright face with its rapt look. She's not sure, but she enjoys whatever's happening.

BACK TO DOC

144X3

who is playing the console as he speaks.

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DOC

Perfect depth adjustment on this one, Sandman. The beam will cut through that uniform and just exactly through the skin beneath-- absolute precision. Watch now....

144X3
CONT'D
(2)

And the machine does its stuff, slashing through Logan's tunic--a seam of blood following the rip.

DOC

Of course, it doesn't mend uniforms, Sandman, but otherwise it does everything, doesn't it? Just imagine what would happen to you if the healing stopped functioning.

And the arm moves back again, spraying the healing fluid into Logan's new wound. Again the blood disappears.

Suddenly Doc's look is ferocious. He turns off the healing switch and punches buttons fiercely. The laser arms begin to move wildly and the SOUNDS become shrill. Holly looks alarmed.

HOLLY

No! You're scrambling the table. He'll be cut to pieces, Doc.

DOC

Damn right! It was a trap. They know!

LOGAN

No - I'm Running!

Machine begins to WHINE LOUDLY.

Jessica tries to turn the machine off...Doc starts to wrestle with her as:

INTERCUT: CLOSE ANGLES - THE CLUSTER ABOVE LOGAN 145-145X4
Moving.

HOLLY

Watching two stun beams lower.

Doc knocks Jessica down. She is groggy on the floor as:

The stun beams lance into Logan's cheeks.

The Table holds him, biting into his right leg below the knee.

QUICK CUTS OF DOC AND HOLLY

146-148

Watching intently as:

CLOSE ANGLES - LOGAN AND THE CLUSTER ABOVE HIM

149-150

As surgical beams slit his shirt from the shoulder to the waist.....leaving two threads of blood.

A vacu-head dips to suck the blood away neatly.

ANOTHER ANGLE - LOGAN

151

As Logan desperately sucks in his belly....trying to flatten himself into the Table.

CLOSE ANGLES - LOGAN AND THE CLUSTER ABOVE HIM

152-153

As laser blades cut into his face....followed by a spray of healing liquid on the cuts.

CLOSE - ON HOLLY

154

Excited....flushed....as:

CLOSE - ON LOGAN AND THE CLUSTER ABOVE HIM

155

As two wide blades of light sweep downward....and hover three inches above his neck....and keep loweringHUMMING loudly....and one inadvertently frees Logan's right arm.

CLOSE ON - DOC

156

Shocked as Logan reaches for his gun.

CLOSE - ON LOGAN AND THE CLUSTER ABOVE HIM.

157

As dozens of laser beams slash toward Logan....he twists away....and breaks off....jumping off the Table.

Doc rushes Logan holding what appears to be a frozen police billy.

157
CONT'D
(2)

In an instant he has knocked Logan's gun away....and as Logan looks down at it....we see it lying on the floor....completely frozen.

Slowly, Doc moves toward Logan....the short smoke-colored stick menacing in his hand.

LOGAN (out-of-breath)
What I told you is the....

Abruptly, Doc lunges toward Logan...missing him as Logan ducks away.

As Doc turns to attack....Logan smashes his elbows into Doc's chest and Doc falls back onto the Table.

CLOSE ON - HOLLY

157X1

SCREAMING, as Doc is slashed by the machine amid showers of sparks and gouts of steam as the metal twists and wires short out and various fluids boil and spill onto hot surfaces. Holly tries to fight her way into the mess to help Doc, but Jessica, recovering, pulls her down and the two struggle.

CLOSE ON - DOC

157X2

In terror as the laser beams begin to slash him to ribbons.

LOGAN

157X3

Making an effort to stop the machine, pulling levers and pushing buttons in vain. He sees what's happening, pulls Jessica away from Holly and, grabbing up his gun and tunic, heads for the entrance. Crossing the waiting room they are stopped by the sight of:

158-162X1 OF

FRANCIS

163

Entering...gun in hand.

REVERSE ANGLE - LOGAN AND JESSICA

164

As they face Francis.

FULL ANGLE - FRANCIS, LOGAN AND JESSICA

165

FRANCIS (frowning)
What's going on, Logan?!

LOGAN
It has nothing to do with you.

FRANCIS (choking but
still loyal)
What are you talking about?!
I saw you let a Runner go?
(up a notch)
I saw you, Logan?? Tell me!!

Suddenly the machine behind them erupts into a great burst of smoke and noise, momentarily drawing Francis' attention. Instantly Logan jumps him, grabs and throws him sprawling. Without a look back, he and Jessica run out.

166 OUT

FRANCIS

166X1

Enraged, finds his gun on the floor and, before rising, gets off a shot at them as they disappear. Then leaping to his feet, dashing off in pursuit.

ARCADE TRACKING

167

Logan and Jessica running through Arcade.

LOGAN AND JESSICA

167X1

Suddenly she pulls him in another direction.

JESSICA
Follow me, Logan. Stay close.

As they run into Hallucimill...Francis...never too far behind...spots them and follows.

168-173 OUT

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EXT. - HALLUCIMILL - TWO SHOT - LOGAN AND JESSICA

174

Exiting from the other side...and running through
the crowd toward and into a Love Shop...followed
by Francis coming out of the Hallucimill, too...
and running toward the Love Shop.

INT. - LOVE SHOP - LOGAN AND JESSICA

175

As they enter the hot darkness. The Love Shop is
throbbing with sexuality. In it, the darkness breaks

at irregular intervals -- when booths and cubicles flare into brilliance, each time revealing an orgiastic tableau. The Love Shop is multi-leveled and the random flashes may appear from any direction at any time, blinding and stunning the viewer. Logan and Jessica pause to get their bearings and as they do, a beautiful WANTON grabs Logan, pulling and laughing:

175
CONT'D
(2)

WANTON

I have an empty one, Sandman...

Logan tries to pull away, looks around for Jessica just in time to see a man almost carrying her off. Then the light is gone again and Jessica with it.

LOGAN AND THE WANTON

176

As she tears at his clothing, wrapping herself around him, trying to pull him down. Then, as the light flares again she suddenly lets go and grabs another man...Logan is freed, starts looking for Jessica.

SERIES OF SHOTS

177-179

Logan hunting through the Love Shop, fighting them off.

INTERCUT

SHOTS of the suddenly-illuminated tableaux. Sex, manifold and multiiform -- everybody doing it.

ANOTHER ANGLE - FRANCIS

180

Entering, starting to look around -- grabbed by one of the laughing Wantons.

LOGAN, JESSICA

181-182

Brief glimpses of them looking for each other.

FRANCIS

183

Hunting both.

WITH LOGAN

184

As he suddenly collides with a woman -- shoves her away and sees it's Jessica. Now together they make for an archway where multiple mirrors enclose them. Suddenly they are in darkness. Then a heavy door slides open and Jessica leads Logan through the opening. Behind them the door slides shut again.

FRANCIS

185

Desperately trying to get rid of a woman, sees a flash of Logan and Jessica far across the room -- sees them leave. Then he's pulled down again as the orgy continues.

186-186X1 OUT

INT. - AN IMMENSE METAL STAIRWAY

186X2

After a moment, Jessica takes Logan's hand and they start down in the darkness. The SOUNDS of Love Shop still heard from behind the wall.

LOGAN

Are you taking me to them?

JESSICA

Yes.

(beat)

I don't know what else to do -- with him following us.

(she hesitates)

Why do you keep running from your friend?

LOGAN

Because he's my friend -

(a beat)

and I don't want to be killed by him - or anyone.

JESSICA

He's good, isn't he?

LOGAN

Will he find us and kill us...?

Yes...or one of the others.

(a beat)

You know there's only one place to go now...

JESSICA (hopelessly)

They won't believe us.

LOGAN

Maybe not.
(beat)
I'd rather take my chances with
them...than with Francis.

186X2
CONT'D
(2)

JESSICA

They won't listen.

LOGAN (interrupting)

You think Sandmen will?
(before she can answer)
There's no other way for me,
Jessica. We'll convince them.

They pause. He puts his hand over hers. Jessica
is silent. Then she turns his hand over. The
crystal blinks red -- on, off.

JESSICA

Yes, Logan.
(turning to him blindly)
I'm glad they didn't change your
face.

Logan embraces her, but his look is strange and
remote. They continue down into the darkness.
Behind them the SOUNDS of Love Shop die away and
only their footsteps are heard.

187 OUT

FRANCIS

187X1

At the mirrored archway, looking around carefully,
testing. He knows they went through somehow. Hands
claw at him - he brushes them away as he searches.

188-200 OUT

WITH LOGAN AND JESSICA

200X1

They have come to the foot of the stair. Here the
flooring shines wetly in the darkness.

JESSICA (softly)

Exactly four steps now. Let me
lead you.

(they walk)

Now to the right. It's narrow here,
you'll have to get behind me.

LOGAN (whispering)

How will they know we're coming?

Logan's Run
Chgs. 6-2-75

P.65-68

JESSICA (whispering)
They're watching us now. They'll
let us in when they're sure.

200X1
CONT'D
(2)

CLOSE-UP - LOGAN'S HAND (INSERT)

200X2

As he fumbles the transceiver switches at his belt,
punching out a signal.

INT. - SANDMAN H.Q. READY ROOM

200X3

As the Sandmen monitoring SEE THE SIGNAL FLASH and
move smoothly into action.

LOGAN AND JESSICA

200X4

Close together, he behind, waiting--alert as a
VOICE is suddenly heard:

VOICE (scratchy, filtered)
Sandman, put your hands on your head.
(he does)
Clasp your fingers together. Now
turn your hands over. Palms up.
(beat)
In a moment a light will shine in
your eyes. Walk into it--Jessica
first, then you, Sandman. You
will have to stoop--but don't
unclasp your hands. Do you agree?

Logan nods.

Jessica glances back at him but their faces are
unreadable in the dark. Then suddenly--in front
of her--a blindingly bright, narrow rectangle of
light illuminating them fiercely. Jessica moves
forward. Even she has to stoop. Logan is close
behind. As he bends awkwardly into the opening,
the light goes out.

LOGAN, JESSICA -- SANCTUARY HQ

201

As he pushes her through the opening then moves instantly to the side, pulling her with him. The move fails. Both are pinned helplessly in the blinding glare of the spotlight and the sudden appearance of glass-silver spearpoints pressed against them. Logan is unable to draw his gun.

VOICE

Hold still, Sandman, or die where you are.

2ND VOICE

Is she the one?

OTHER VOICES (like angry stage whispers)

Jessica.
She betrayed us.
Kill him. Kill them both
Jessica you sold us
Sandman butcher
Sandman murderer

Logan and Jessica stand rigid against the spearpoints, only their heads turning to the echoing sibilants. The spotlight goes off.

202-204 OUT

INT. - SANCTUARY HQ. - LOGAN, JESSICA - CLOSE

205

In the darkness we see the glass-silver spearpoints are glowing all around them, the long shafts falling away into darkness, the points, steaming gently when they touch--making an instant, wincing burn. Logan moves--a spearpoint presses--he flinches.

LOGAN

I'm a runner. She brought me here because I begged her to help me.

He turns his palm. The red crystal blinks impressively in the darkness.

At the sight, a BABBLE of SOUNDS. Argument.

VOICE

He's lying. No Sandman ever ran.

2ND VOICE

You don't run. You kill runners.
You have killed runners all your life.

LOGAN

Yes I have.

(beat)

Now it's my turn. And I want to
live.

205
CONT'D
(2)

Another angry murmur of VOICES. Over it Jessica
suddenly:

JESSICA (shouting)

What's the matter with you? He's
a runner--he's blinking. We must
help anyone who asks...we must--
or we're the same as they are--
deciding who lives and dies.

One of the points lifts and touches Jessica's
cheek. A quick, fierce burn. She shrieks--a tiny
sound--and is silent.

LOGAN

206

Reacts fiercely, spinning against the spearpoints,
he is jabbed and pierced in a dozen places as he
manages to get Jessica closer, shielding her with
his body. But the spearpoints are too much. He
subsides, as VOICES rise angrily "Kill him now".

Suddenly a RINGING ALARM. All sound stops at once
and we hear a CLATTER of FOOTSTEPS down the iron
stair and across the outer floor. The spotlight
bursts on again and a figure staggers into the
chamber, straightening into the light, hair dis-
hevelled, hands in front against the glare.
It's Holly.

HOLLY

Holly. Holly, New You 483...
He's dead. Doc's dead and the
Sandmen came...

VOICE (gentle)

Holly--Holly. Remember the code.
The code, please Holly...

HOLLY (hysteria)

They smashed everything and I barely
got away.

(beat)

Holly. Station 12, Sanctuary 7.
Holly. Holly...

She lowers her hands and we see her, tattered,
frightened--the bright smile strange. She comes
to herself a bit, looks to the side and sees
Logan and Jessica, pinned against the wall.

She reacts with fear at the sight.

206
CONT'D
(2)

HOLLY

It's him! The first Sandman. He...
killed...Doc.

JESSICA

No, Holly--wait! He's running.
Tell them the rest!

HOLLY (suddenly
exhausted)

He's the one. You too. I remember.
He was in a hurry. Just a face job.
Dark hair, I said. Then he killed
Doc and you grabbed me--and the
machine blew up and I ran...I ran...

JESSICA

Holly. Holly! Please...The other
Sandman. Remember the one who came
after--

Holly suddenly remembers and the shock makes her
lucid.

HOLLY (pouring it out)

That's right. The other one came
after. The older one. Smashing,
killing, burning!

JESSICA (coaching
desperately)

...and he was hunting the first one,
this one. Wasn't he? Wasn't he?
This one was running, the other one
was hunting him...

HOLLY (remembers)

Yes. Oh yes.
(to Logan)
He was after you. I remember.
You're running!

207-208 OUT

ANOTHER ANGLE

208X1

The spearpoints are withdrawn. Logan and Jessica
relieved but shaken, wary.

LOGAN

May we move?

A long beat. Then--

VOICE

I saw we pass them through.
Somebody help Holly.

Other VOICES mumble agreement. Holly moves off into the dark room, hands reaching out to help her.

VOICE

You two. Just go straight ahead.
Follow the corridors with the
pipes overhead to the end. Then
use the key.

As the voice speaks the spotlight finally goes off and by a dim glow around the perimeter, we see we're in some kind of large underground chamber--some part of the vast undercellars of the city. The light is enough to reveal that there are perhaps twenty people in the room, reds and greens both--but all are silhouetted, no face seen. There's a kind of aisle open down the room's center and it's obviously the way they are to go. Logan and Jessica move off. Logan pauses.

LOGAN

I don't know who you are. I'd
like to thank someone.

VOICE

It doesn't matter who we are.
Follow the tunnel to the end.

LOGAN

Will there be someone to tell us
where to go from there...?

A murmur of discussion then:

VOICE

Someone will follow. When you come
to the lock, he will tell you how to
go on the other side. Jessica may
go with you as far as the lock.

LOGAN (a deep breath)

No. Jessica goes back now. Take
her back.

(suddenly his tone is
urgent as he speaks to her)
Now! Go on back. Back outside,
Jessica.

She is bewildered by the change.

JESSICA

Why? No...no...I'm going with you.

VOICE

Only to the lock. After that
there's no way back.

208X1
CONT'D
(2)

JESSICA (small voice)

I don't care. I'm going to
Sanctuary. With you.

A BABBLE of VOICES. "Impossible"...She ignores,
watches Logan.

JESSICA (cont'd)

Will you take me with you?

LOGAN

Why, Jessica? You're still a green.

Jessica shakes her head. She doesn't know why.
Logan puts his arm around her, marvelling, trying
to understand, moved. But suddenly he remembers
the urgency of the moment. He wheels, pulling her
with him.

LOGAN

Come on then--they'll be here any
minute!

Uncomprehending, she starts to run with him. Too
late. An EXPLOSION shakes the chamber--the wall
bellies inward and a group of Sandmen, led by
Francis, burst into the room, firing as they come.

Panic. Turmoil. PEOPLE running, SCREAMING--the
ALARM BELL RINGING, RINGING as Sandmen methodically
slaughter the people in the wreckage of the room.

209 OUT

LOGAN AND JESSICA

209X1

As the brief, one-sided battle rages, echoing SHOTS
and SCREAMS in the dust filled room, Logan pulls
her down out of the way. They watch, helplessly.
Suddenly the figure of a Sandman looms before them.
He stares at Logan, unsure. Logan reacts, draws,
fires. The Sandman is smashed away, burning.

LOGAN

209X2

Suddenly aware that he has killed a Sandman. Jessica
pulls him down again into the shadow. Neither
realizes that the soft pulsing of his crystal can
be seen from the room.

ANOTHER ANGLE

210

Francis, quartering the room like a hound, searching, searching, stopping as he sees...

FRANCIS P.O.V.

211

The crystal blinking red, eerie in the darkness.

FRANCIS (believing the
blinking crystal is Jessica's)
Logan...I know you're in here.
What've you done...gone crazy over
a Runner?

(whispering)

Nobody knows except me. You know I
won't say anything. I should have
turned you in but I couldn't. Leave
her. Come on out with me. It'll
look like you're part of the group
that hit this nest.

(pleading)

Logan...you're a Sandman!

(slightest beat)

Logan...now...now...Logan...

After the slightest beat, Logan FIRES and Francis
falls, a great chunk of the cave roof falling be-
tween him and Logan -- all vision obscured while
EXPLOSIONS and SCREAMS continue.

LOGAN AND JESSICA

212

as he pulls her shakily to her feet. She nods,
she's okay. He leads her off down the tunnel.

WITH LOGAN AND JESSICA - TUNNEL

213

following the tracks. The way leads down, curves,
recurves, but always down.

ANOTHER ANGLE - INCLUDING LOCK

214

as Logan and Jessica rush toward it. The corridor
has widened into a kind of chamber which ends in a
great metal door like an immense submarine hatch.
The tracks run straight to it and beneath it. The
base of the door stands in a couple of inches of
water.

With great urgency, Logan and Jessica examine the
huge door. Logan gives the wheel a tug...nothing.

SOUND: A WHIRRING like clockwork...A METALLIC BELL
SOUND and then a RECORDED VOICE.

VOICE

Runner, this is the last gate. Use
your key now. When the bell sounds
again...use your key. Good luck,
Runner. May you find Sanctuary.

214
CONT'D
(2)

SILENCE. Then the BELL CHIME SOUND and a light
illuminates the center of the wheel where there's a
kind of keyhole. The WHIRRING continues for about
ten seconds. Then it stops...and the light goes out.

LOGAN AND JESSICA

214X1

Hearing a SOUND they turn and see:

ANOTHER ANGLE - P.O.V.

214X2

Far behind them, in the wet glisten of the tunnel,
a bobbing light and shadow -- the SOUND of RUNNING.

CLOSE ON - LOGAN AND JESSICA

215-216

As Jessica takes the ankh from her neck - fumbling
with the chain.

JESSICA (breathlessly)

Every key only works once...and
only a Lastday key must open this
door.... They said it would fit -
but....

She tries to fit the ankh into the glowing one,
but her hand shakes. Logan tries to steady her -
and in helping, she drops it into the dark pool of
water. They fall to their knees, searching des-
perately. Then Logan remembers.

LOGAN

Wait - I have the one I took
from the Runner.

SOUND: The same as before as Logan searches his
pockets for the Runner's ankh.

Logan finds it just as the WHIRRING SOUND has
STOPPED again...and the light has gone out again
in the center of the wheel.

As Logan and Jessica wait for the sound, etcetera to repeat again...another TREMENDOUS EXPLOSION is heard...rocking everything...

215-216
CONT'D
(2)

In the distance, Jessica can see the shadow of a FIGURE approaching.

As the SOUND, etcetera, repeats once more...Logan pushes the ankh into the lighted center of the wheel. The ankh fuses and the lighted center becomes brighter as the door opens.

There is a hesitation...in which Logan turning his head back...realizes what he has done and is shaken.

As the shadowed FIGURE looms LARGER:

JESSICA
There's no turning back, is there?

Logan turns and pushes Jessica through the door... following her...as the door closes and they are:

ON THE OTHER SIDE

217

now, they can still hear the SOUND, etcetera for the last time.

Beyond the lock is the ruins of a vast undersea complex in which food was raised and harvested. What we see is an endless shadowy labyrinth of breeding pens which stretch off into the green darkness -- a kind of mammoth aquarium with catwalks and ramps intersecting the huge tanks. The levels are multiple and everything is slimed, rusted, rotted and wet.

In the tanks themselves are shoals of fish, gardens of seaweed, etc. The machinery for harvesting and winnowing has long since gone to rust -- and visible in the great tanks are the wrecks of vessels and gear -- the kind of stuff Cousteau and Co. are using now.

Footing is dangerous -- a slip from any catwalk means a plunge into water and some of the walkways are well under water anyhow. From an invisible ceiling comes a steady dripping and everything is crusted and smells of salt and decay and life in the darkness.

WITH FRANCIS

217X1

As he arrives at the door, the ankh glowing as before.

But Francis has a light. He examines the door with it, and as it lights the pool of water on the ground, it picks out Jessica's ankh. FRANCIS stoops, gets it and looks from it to the one glowing.....

217X1
CONT'D
(2)

LOGAN AND JESSICA

218

Bewildered -- uncertain, as their eyes adjust to the dim light. Finally, Logan gestures "this way" and sets out.

(NOTE: The action of the sequence is the action of people groping through a labyrinth. They go along, gripping a rail where possible, sometimes sinking deep into water, sometimes rising above it. They run into blind endings and retrace to the last junction -- always trying for what looks driest and seems to stretch farthest along the great wall...)

WITH LOGAN AND JESSICA - SERIES OF CUTS

219-224

A. Making their way along the walkway side by side.

- B. Stopping as the walkway disappears under water. Logan wading in while she waits -- until he re-emerges. She follows.
- C. Choosing between diverging ramps. Having to return.

219-244
CONT'D
(2)

JESSICA

How do we know this is the right way?

LOGAN

It's the only way.

- D. POV an alley way full of machinery. Logan gives a wheel a half turn -- great rusty net-combs start to winnow the water.
- E. Helping Jessica, Logan slips...falls into darkness. Jessica's fear until he emerges, hand over slimy hand. The water is cold.
- F. POV ancient signs - PROTOPLANK...DEPOT NO #11
DO NOT DECANT...HABITAT MARITIME...ETC.

They speculate.

JESSICA

What do you suppose this was...?

LOGAN

Some kind of breeding pens...I suppose...They say people used to breed animals, fish, anything...
(at her disbelieving look)
To eat, of course.

JESSICA

Ycch.

(shudders)

To kill things and then eat them.
It must have been a savage world.

Logan shrugs, but the idea makes him queasy, too.

- G. They stop, tired. Peer through at the wreckage of a small inspection vessel and suddenly hear:

SOUND: FOOTSTEPS, coming, halting, WATER sloshing. Steps again.

POV - THROUGH THE MAZE OF TANKS - A LIGHT
moving, hunting.

LOGAN (alert)
Stay here, while I see what it is.

225
CONT'D
(2)

Jessica nods, frightened. Logan slips off into the darkness. In a moment he's back. His face is grim.

JESSICA
It's Francis, isn't it?

He nods.

LOGAN AND JESSICA

226

Trying to move faster now, Logan makes a wrong turning and they must go back. But as they do so, Francis is ever closer -- a gigantic distorted SHAPE now visible through the eerie glass -- then suddenly seeming small and distant.

As they emerge from the blind alley once again close to the wall, suddenly:

FRANCIS

227

looming huge, gun drawn, apparently only a few feet away.

LOGAN AND JESSICA

228

Logan desperately claws at machinery, succeeds in starting motion, somewhere what sounds like a GENERATOR begins laboring, ancient machinery GROANS. They turn and run as they HEAR:

FRANCIS (distorted;
echo; etcetera)
LOGAN N N N.

POV - FRANCIS' LIGHT

229

is splashing the walls ahead and in it they suddenly see:

THE DOOR -- a waterlock with a wheel. As the light passes, Logan heaves desperately on it. It starts to give as the light comes back and they are revealed.

CLOSE - ON FRANCIS

230

aiming at Logan...then slowly moving his hand until Jessica is in his sights.

LOGAN - JESSICA - FRANCIS

231

Francis FIRES -- tremendous SOUND, ECHOING and RESOUNDING. One of the great tanks buckles and a cascade of water erupts over everything. Through it, Logan manages to get the door open and pushes a half-drowning Jessica through.

INT. - THE SHAFT

232

A sort of ancient freight elevator which commences to move groaning when the waterlock door closes. Logan slumps to the floor.

INT. - SHAFT - TWO SHOT - LOGAN AND JESSICA

233

Moving at an extremely high speed...We can see the outside - flickering - dark, light, - dark, light... and finally to a white color. They lie slumped, motionless. Finally it stops. The door opens into a kind of glistening darkness, suffused by a blueish glow. It is now very cold.

In the silence Logan stirs. Groping, he touches Jessica, who moves close to him. Logan puts his arm around her and they rise. Slowly, tentatively, he leads her out into the dark chamber where they stand for a moment trying to find themselves. What little light there is seems to come from the left. Arm around Jessica, Logan starts to move.

JESSICA (whispering)

I'm afraid.

LOGAN

It's brighter there...besides, we can't go back.

He starts to move again but Jessica hangs back.

JESSICA

Wait.

He halts.

JESSICA (cont'd)

I don't know what's going to happen
to us, Logan but --

(a beat)

Are you glad you didn't kill him?

LOGAN

It doesn't make any difference
anymore.

JESSICA

You're really one of us now,
aren't you?

LOGAN

You knew that I wasn't before,
didn't you?

(Jessica nods)

Why did you stay with me?

JESSICA (feelingly)

I wanted to...

(Logan puts his arms
around her)

...And you...what made you kill
Sandmen?

LOGAN

I had to. I did kill...for the
first time in my life...I killed.

JESSICA

Because you felt like a Runner,
didn't you.

LOGAN

I guess so...I know I felt some-
thing I never felt before...and I
didn't like it...not a bit.

(after another long beat)

I'll tell you one thing...Sanctuary
better be worth it. That's the
last place for me to live now.

JESSICA

For us.

Logan mouths "Us"...a strange word...and why not...
in the last minutes he has done strange things.

233
CONT'D
(2)

INT. - ICE CAVERN

236X1

Suddenly they are blinded by a brilliant light coming from the side and revealing for the first time where they are.

ANGLE

236X2

Before them a vast, dim, ice-shrouded storage area, row upon endless row of frozen lockers trailing away into darkness, their legends and contents unreadable in the thick covering of ice and frost. To the side, a bright light.

LOGAN AND JESSICA

236X3

Walk toward the light.

WITH LOGAN AND JESSICA

236X4

We see a huge, high-domed cavern ringed and ornamented with extraordinary ice sculptures-- They are everywhere: Otters, fish, a tusked walrus---overhead a flight of birds.

ANOTHER ANGLE

236X5

As they look in wonder:

VOICE
Overwhelming, isn't it?

Logan and Jessica turn and see:

237-238 C

FULL ANGLE - BOX

239

Box is half-man...half-metal.

From the midpoint of his sternum to his hips he is coils and cables. One hand is a cutting tool. His head is half-flesh...half-metal. His legs are a chrome pedestal.

BOX

Are you too startled? Am I too
removed from your ken?

(slightest beat)

I'm neither machine nor man...but
a perfect fusion of the two...and
better than either.

(with great pride)

No human sculptor could match this
greatness...don't you agree?

LOGAN

All right - what are you?

BOX (laughs)

Your turn.

JESSICA

It's incredibly beautiful.

239
CONT'D
(2)

BOX

Ah...but wait for the winds. Then
my birds sing. My walrus breathes.
My palace chimes and bells. And the
deep grottoes whisper my name...Box...
Box...Bahhhhxxxxsss...

LOGAN (after a beat)

We're hungry...do you have anything
to eat?

BOX

Anything to eat?

Box starts to laugh...He is roaring with laughter as:

JESSICA (quietly)

We're human and we're hungry.

BOX (still laughing)

I know...I know.

LOGAN

This place is a link to Sanctuary,
isn't it?

Box looks totally confused.

LOGAN (angrily)

How do you think we got here??!!

BOX

You walked in. I saw you. Don't
you remember?

Logan contains his anger.

LOGAN (beginning
again; quietly)

Where do you think we came from?

BOX

From? From? From?

LOGAN

We were sent here and you know it.
Others have been sent here. Where
are they? Hiding?

Box looks around the cavern:

BOX (mischievously)

Hiding? Yes! Hiding, hiding.

LOGAN
Where do we go?!
(up a notch)
Where do we go from here??!!

We hear a NOISE outside.

BOX
Is that the wind?
(smiling)
Not yet...
(slightest beat)
You must hear my birds sing.

LOGAN
You know about Sanctuary! I know
you do! You have to help us! You
don't have a choice! It isn't your
decision!! Tell us.

BOX
Never a pair. I have never had a
pair.

LOGAN
Where do you send them?

BOX
You're a beautiful pair.

JESSICA
Please.

BOX
I've never seen humans whom I thought
worthy of being here...
(a beat)
I'd like to sculpt you.
(looking around)
Where would I put you?
(smiling)
I know...you'd be the base of the
column. You'd hold up my world!

LOGAN (exasperated)
Answer the question!

BOX
Do you know how long all this will
last? Not thirty years...or thirty
thousand years...but thirty thousand
thousand years...and you'll be part
of it. Ages will roll...Ages. And
you'll be here...the two of you...
eternally frozen...frozen...beautiful.

LOGAN (to Jessica)
There must be somebody else up here.
I can't believe that he's...

239
CONT'D
(4)

BOX (interrupting;
his voice tone changing;
very lucid)
Let me sculpt you and I will show
you where the others have gone.

LOGAN
That's better.
(slightest beat)
How do you want us?

BOX
Nude. Imagine, a pair.

LOGAN (starting to
take off his clothes;
as Jessica hesitates,
Logan smiles)
It'll be all right...

JESSICA

240-241

Undresses.

Box motions to a pedestal covered with deep white
furs.

BOX
Up there.

Logan helps Jessica up to the pedestal. As they
stand there:

LOGAN
How do you want us?

BOX (beat)
Up there.

Logan looks at Jessica. Her beauty is glowing in
the lamplight.

Logan takes Jessica into his arms.

BOX
Enchanting. Is that what humans do?

By this time, Logan and Jessica are no longer listening
to Box...their arms are enveloping one another...with
strong feelings.

BOX'S VOICE
Superb!

240-241
CONT'D
(2)

ANOTHER ANGLE - INCLUDING BOX

242

As his metal hand begins to BUZZ...

he brings it to the base of the huge column supporting the cavern.

As he works furiously...at incredible speed:

LOGAN AND JESSICA

243

...oblivious to Box...their feelings intensifying as they continue to hold one another.

244-245 OUT

CLOSE - ON BOX

246

BOX (stepping back)
Done...behold....!

REVERSE ANGLE - LOGAN AND JESSICA

247

Before they turn to view the sculpture...they kiss ...long...and passionately.

Their mood is broken by:

BOX'S VOICE
Done...Done...Done...

Logan and Jessica break. They turn and see:

FULL ANGLE - THE ICE SCULPTURE

248

Box has captured them perfectly...shimmering with life...filled with emotion.

WIDE ANGLE - INCLUDING LOGAN, JESSICA AND BOX

249

There are tears in Jessica's eyes as she reacts to the sculpture.

JESSICA (squeezing
Logan's hand)
It's glorious...

249
CONT'D
(2)

Logan helps Jessica off the pedestal and they
both start to dress.

LOGAN
All right. Now you keep your
bargain.

BOX (rapt by his
work)
Wait for the wind! Wait and hear
the birds sing over you!

LOGAN (only interested
in getting out)
We're ready.

Box mumbles as he leads Logan and Jessica toward
the rear of the Ice Cavern.

INT. - ICE ROOM

250

As Box enters followed by Logan and Jessica.

This room has a fairly low ceiling and it is not
too wide.

It stretches back as far as the eye can see.

The ice along the left wall is frosted...but the
ice along the right wall is perfectly clear.

And embedded in the ice along the perfectly clear
right wall are:

WIDE ANGLE - MEN AND WOMEN

251

Standing in erect positions.

At first it appears that they might be more of Box's
perfect works of sculpture.

But as Logan and Jessica examine them closely through
the clear ice...it is soon apparent that they are
real people...who have been frozen.

CLOSE ON LOGAN AND JESSICA

252

Horrified as they move slowly along the wall.

ANOTHER ANGLE - INCLUDING THE MEN AND WOMEN FROZEN
IN THE WALL

253

We can see that each of them has a black crystal
flower in the palm of their right hands.

Logan walks to the end of this wall. Each frozen
body has a number above it. The final body's
number is 1056...The number which the voice in
Sandman's headquarters revealed as the number of
missing Runners.

The CAMERA PANS Logan back to Box.

ANOTHER ANGLE - INCLUDING BOX

254

As Logan turns toward him.

LOGAN (stupefied)

How did they get in here?

BOX

Regular storage procedure...the
same as the other food... The
other food stopped coming and they
started.

LOGAN

What other food?

BOX

Fish and plankton, sea greens and
protein from the sea.

(pointing to the frosted
ice wall)

It's all here - ready - fresh as
harvest day. Fish and plankton,
sea greens and protein from the
sea...And then it stopped coming
and they (gesture) came instead.
So I store them here. I'm ready.
And you're ready. It's my job -
protein, plankton, grass from the
sea...

Logan pulls out his gun.

LOGAN
Tell us how to get out...or I'll
destroy you... I'll kill you!!

254
CONT'D
(2)

Box laughs...The same LOUD, ROARING LAUGH we HEARD earlier.

Then:

BOX (calmly)
Such a beautiful pair. I'll stand
you facing one another.

Box starts his saw hand BUZZING.

He turns all the flesh parts of his body away from Logan and starts advancing toward him and Jessica who is now standing behind Logan.

Box is now like an armed vehicle.

Logan FIRES...the fire reflecting harmlessly off Box's metal frame.

BOX (advancing)
Resign yourself.

MED. ANGLE - LOGAN AND JESSICA

255

Retreating...as Logan FIRES again and again...to no avail.

As Logan and Jessica retreat further and further toward the rear of this room and:

REVERSE ANGLE - BOX

256

Advancing.

We can SEE PERSON AFTER PERSON...embedded in the clear wall of ice. A strange mute audience to this to-the-death drama.

TWO SHOT - LOGAN AND JESSICA

257

Finally reaching the rear wall of this room as:

REVERSE ANGLE - BOX

258

Relentlessly moving toward them.

TWO SHOT - LOGAN AND JESSICA

259

Seemingly pinned back against the rear wall.

Logan is FIRING his gun futilely with his right hand...while moving his empty hand against the rear wall...trying to find a knob or button which might open it.

The entire time he never takes his eyes off:

REVERSE ANGLE - BOX

260

Getting closer. The saw is BUZZING LOUDLY.

BOX (chilling tone)
I make such a small, quick incision
...you can hardly feel it.

REVERSE ANGLE - LOGAN AND JESSICA

261

Against the rear wall...We can SEE...but they cannot...that above them...on the ceiling...there are a number of exposed cables.

FULL ANGLE - LOGAN, JESSICA AND BOX

262

Box is practically upon them.

As he lunges forward with his WHIRRING saw hand... Logan pushes Jessica to the floor and drops down alongside her.

Box cannot stop his forward thrust and cuts a sizable chunk of ice out of the rear wall as:

Logan SHOOTS at Box from the floor level...upwards ...trying to penetrate some part of his seemingly impregnable body. He misses but hits the exposed cables on the ceiling.

There is an EXPLOSION.

BOX (looking up;
screaming)
No! The coils!

Box rushes past Logan and Jessica toward the huge ice cavern containing his sculptures.

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BOX (still screaming)
All my work!! All my work!!

262
CONT'D
(2)

As Logan and Jessica stand:

263-270 OUT

ANGLE - THE REFRIGERANT COILS

270X1

Bursting open, discharging great streams of gases.

LOGAN

270X2

Seeing the effect, shooting again and again at the ceiling and walls.

ANOTHER ANGLE

270X3

Coils bursting everywhere, vapor billowing into the cavern.

ANOTHER ANGLE

270X4

Huge slabs of ice instantly loosening, crashing over.

FULL SHOT

270X5

As the effect multiplies--in the hissing vapor--sculptures crashing over and enormous chunks of ice loosened and crashing.

BOX

270X6

Careening around wildly in the growing ruin, as the lights dim and flicker out.

ANGLE

270X7

The ceiling full of birds loosening, crashing down upon Box. Again and again like great spears and wedges.

BOX

270X8

Buried in his work, still feebly moving, then still as the roaring ice crashes down, in the terrible darkness.

LOGAN AND JESSICA

270X9

Cowering in the crashing maelstrom of ice blocks-- saved only by being in an angle of the cave.

FULL SHOT

270X10

The SCREEN blotted out by the cave-in, going out of focus. Silence. Then:

SOUND: Ice melting, water running.

LOGAN AND JESSICA

270X11

Stir in the dimness, amazed to be alive.

SOUND: A heavy crash and splash as another huge ice block falls into the water.

As it falls, the cave is suddenly illuminated again. They look and see the light is coming from a great fissure in the wall--opened by the last ice fall. Water rains across the opening.

Logan and Jessica make their way to it, step out.

271-272 OUT

EXT. - HIGH LEDGE

273

Water is pouring down in a waterfall from the ice-melt.

They are blinded by:

SUNSHINE: A HUGE RISING SUN

274

As Logan and Jessica shield their eyes...then realizing that the dazzling light will not go away:

Standing together...in fear of the sunrise.

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JESSICA
Is there something on fire?

274
CONT'D
(2)

Logan shakes his head...he doesn't know.

As Logan looks up at the sun.

LOGAN
It seems to be moving away.
Come on...

ANGLE - LOGAN AND JESSICA

274X1

clambering cautiously down from the barren ledge.

LOWER - AN AREA OF BOULDERS

274X2

Suddenly, a FAIRLY STRONG WIND starts blowing.

JESSICA (frightened)
What's that?

LOGAN
It feels like breath. It makes
everything move. Your hair is
moving.

JESSICA (smiling)
And yours.

They reach the level below and pause, look around.

LOGAN
Jessica -- we must be outside!

She looks at him, uncertainly, he puts an arm around
her and they set out again.

275-276 OUT

INT. - CAVE - CLOSE ON FRANCIS

276X1

Picking his way through the ruined cave, puzzled.

277-287X1
OUT

EXT. - FOREST AREA

288

As Logan and Jessica reach it.

They are startled by the SOUND of BIRDS SINGING for a moment...then continue through some high grass and thorned bushes...being scratched, etcetera.

A swarm of insects attack...Logan and Jessica fight them off:

JESSICA (starting to
panic)
I hate outside! I hate it!

LOGAN (holding her;
comforting tone)
We'll be all right...
(a beat)
We will...

The sun is starting to go down...as they see a rabbit dart away in the grass...startling them for a moment.

FRANCIS

288XA1

Coming out through the fissure in the rock, squinting at the unexpected light from the sky, then setting out as Logan and Jessica did.

WITH LOGAN AND JESSICA - A BUSHY AREA

288XB1

They come upon bushes of berries. Logan picks a few, looks at them and smells them. As he is about to put them in his mouth...Jessica grabs hold of his hand.

JESSICA
Don't!

LOGAN
Sooner or later, we'll have to try something.

Logan eats the berries...as Jessica watches intently. After a beat...

LOGAN
They're good.

Logan and Jessica pick berries and eat. When they are finished:

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JESSICA
It's getting dark...and cold.
I'm tired.

288XB1
CONT'D
(2)

LOGAN
Why don't we rest here? We know we
can eat these.

They sit on the ground.

LAP DISSOLVE TO:

TWO SHOT - LOGAN AND JESSICA - NIGHT

288X1

Sitting on the ground.

Jessica is shivering. Logan has his arms around her...trying to keep her warm.

288X1
CONT'D
(2)

JESSICA

Where do you think that heat-ball went?

Logan shrugs.

JESSICA

Do you think everything's going to turn to ice?

LOGAN

I doubt it.

JESSICA

Don't ever let go.

LOGAN

I won't.

After a long beat:

LOGAN

It all seemed to make sense until Box.

JESSICA

Do you think he was telling the truth?

Logan shrugs.

JESSICA (trying to
convince herself)

Maybe we're the first ones to get through...

(hopeful tone)

Maybe Sanctuary is near, now...
another protected place. It
couldn't be outside.

LOGAN (grunts)

How would anyone know? Even if we
find it -- we can never go back.

At her stricken look...Logan touches her in a
caring way.

LOGAN

You're right...it must be near
now. We'll find it.

JESSICA (yawning;
closing her eyes; resting
on his shoulder)
Thirty thousand years didn't last
very long, did they?

288X1
CONT'D
(3)

EXT. - BARREN TERRAIN - NIGHT - FRANCIS

288X2

Looking frightened as he looks up at the moon and
the stars...his gun drawn.

Suddenly, a rabbit darts by.

Francis jumps up in great fear and starts FIRING his
gun...blasting the rabbit to smithereens.

He is breathing hard (fear)...and looking around...
gun in hand.

EXT. - FOREST AREA - DAY - LOGAN AND JESSICA

288X3

walking in the hot sun...grimy...thirsty.

EXT. - FOREST AREA - FRANCIS

288X4

His face still betrays a wild, frightened look as
he moves very cautiously.

He reaches the bushes of berries and sees some of
them on the ground.

He picks a few off the bush...is ravenous...but
finally...too frightened that they might be some
kind of poison to eat any.

As he angrily crushes the berries in his hand...
then wipes his hand on his trousers:

EXT. - FOREST AREA - LOGAN AND JESSICA

288X5

Seeing shimmering in the distance. They walk
toward it.

TRACKING SHOTS WITH LOGAN AND JESSICA

288X6-288X8

Reaching...

FULL ANGLE - A BROOK

289

They rush to it...drink...then undress...swim...
and as they embrace in the water:

JESSICA
Logan!!! Look!!!
(Logan turns around)
No...your palm...look!!!

Logan looks at his palm...the blinking crystal is
clear.

He grabs Jessica's hand and looks at her palm...
the same.

JESSICA (quietly)
What does it mean?

LOGAN (trying to
assimilate its meaning
himself)
The Lifeclocks have no power outside.

Jessica takes Logan's palm and kisses it.

JESSICA (with laughter)
You can have any woman in the city.
What do you really want?

LOGAN (straight)
You know, Jessica.

JESSICA (a beat)
...But I still have the choice...?

LOGAN
Of course.

JESSICA
Then the answer's Yes...

They embrace there in the water...

290 OUT

HIGH ANGLE - SHOOTING DOWN - LOGAN AND JESSICA

291

Coming out of the forest...climbing up a green
hilly area...reaching the top and seeing:

292-301 OUT

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1.96.

ESTABLISHING SHOT - WASHINGTON, D.C. - (MATTE
COMPOSITE)

301X1

The monument rising up out of a tangle of forest --
other buildings gleaming, half hidden. In the
foreground Logan and Jessica walk toward monument.

WITH LOGAN AND JESSICA

301X2

Walking toward CAMERA to edge of swamp they stop
and look at:

LINCOLN MEMORIAL - LONG SHOT - (MATTE PAINTING)

301X3

WITH LOGAN AND JESSICA

301X4

Exiting CAMERA RIGHT toward Memorial.

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EXT. - MEMORIAL - LOGAN AND JESSICA -
(MATTE COMPOSITE)

301X5

Climbing steps of memorial toward statue.

EXT. - MEMORIAL STEPS - HIGH REVERSE ANGLE -
(MATTE COMPOSITE)

301X6

Logan and Jessica walking up steps toward CAMERA.
They pass between two columns and EXIT CAMERA right.

INT. - LINCOLN MEMORIAL (MATTE COMPOSITE)

301X7

Logan and Jessica walk toward statue L-R. They
stop and look up.

CLOSEUP - LOGAN AND JESSICA

301X8

Looking up at statue.

WHAT THEY SEE: THE STATUE OF LINCOLN (MATTE PAINTING) 301X9

CLOSEUP - LOGAN AND JESSICA

301X10

Looking up at statue.

LOGAN

I have never seen a face like that
before. It must be the look of
great age. Whoever he was he was
terribly old.

JESSICA (beat)

Yes, do you think that's why he
looks so sad---?

Logan shrugs. They turn, start to EXIT from
memorial.

INT. - MEMORIAL - HIGH ANGLE OVER STATUE'S BACK
(MATTE COMPOSITE)

301X11

Logan and Jessica EXITING.

LOGAN AND JESSICA

301X12

Walking through swamp.

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OVER LOGAN AND JESSICA - WASHINGTON MONUMENT
AND CAPITOL IN B.G. (MATTE COMPOSITE)

301X13

They walk through pond toward capitol.

CEMETERY - CAPITOL IN B.G. (MATTE COMPOSITE)
(LOT 2)

301X14

Logan and Jessica walking past gravestones.

LOGAN AND JESSICA'S POV - GRAVESTONES

301X15

CLOSEUP - LOGAN AND JESSICA

301X16

As they pass the stones, Logan glances at them.

LOGAN

They all have names and numbers
on them. I wonder what they are?

JESSICA

"Beloved Husband". "Beloved Wife".
What can all that mean?

Just then their attention is focused by a distant
SOUND as of SHOUTING -- a man's voice. Jessica
stops.

JESSICA

Francis?

Logan shakes his head. They EXIT cemetery toward
capitol.

LONG SHOT - CAPITOL (MATTE COMPOSITE)

301X17

Logan and Jessica walking up steps toward building.

TWO SHOT - LOGAN AND JESSICA

301X18

Walking up the steps...many of which are cracked.

They are proceeding with great caution...as they
enter the Capitol Building.

INT. - CAPITOL ROTUNDA - LONG SHOT
(MATTE COMPOSITE)

301X19

Logan and Jessica enter the ancient room. They
stop and look around.

CLOSEUP - LOGAN AND JESSICA

301X20

SOUND: HAMMERING NOISE -- irregular. It stops after a bit.

They walk to the door and open it cautiously.

They EXIT right.

INT. - CORRIDOR OUTSIDE SENATE

301X21

Logan and Jessica walking down corridor, left to right.

The SOUND continues.

INT. - SENATE CHAMBER

301X22

Logan and Jessica as Logan opens the aged door.

CLOSEUP - A CAT SQUALLING OUT INTO CAMERA

301X22A

CLOSEUP - LOGAN AND JESSICA

301X23

React, then they enter Senate and stop and look.

INT. - SENATE - OVER LOGAN AND JESSICA'S BACK -
A WHITE-HAIRED MAN OF SIXTY-PLUS

301X24

There are HUNDREDS OF CATS...and THOUSANDS OF BOOKS
all over the place.

JESSICA (frowning;
whispering)
Look at his face...and his hair...
(grimacing)
Is that what it is to grow old?

LOGAN (still stunned)
It could be...

There are a COUPLE OF CATS on the man's lap as he
turns and faces Logan and Jessica...when he HEARS
them move closer.

The man is stroking the cats calmly...unperturbed
by the appearance of Logan and Jessica.

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LOGAN
How old are you?

301X24
CONT'D
(1)

MAN
As old as I am I suppose...who
knows?

LOGAN
Your hair is white.

MAN

It wasn't always....I remember when
it wasn't. But it wasn't your
color either.

(looking at Jessica)
...or yours. I have my color
somewhere.

JESSICA

Those cracks in your face...do
they hurt?

MAN

Oh, no...

JESSICA

Could I touch them?

MAN

Oh, my...please try.

Jessica walks up to the man and touches his face.

JESSICA

What's your name?

MAN

I've forgotten. It's been so
long since I've used it.

Logan and Jessica exchange a quick glance...feeling
they have come upon a nutsy, fruitsy cupcake.

MAN

But all of my cats have names.

LOGAN

Is that what they're called--
cats?

OLD MAN

Yes, cats, of course. What else
could they be? Cats! Of course
each one has his own name too.

JESSICA

But there are so many of them.
Do you know each one separately.

OLD MAN

Yes indeed, everyone. Actually,
they all have three.

(reciting)
"The naming of cats is a difficult
matter. It isn't just one of your

(continued)

OLD MAN (cont'd)
holiday games. You may think at
first I'm mad as a hatter when I
tell you a cat must have THREE
DIFFERENT NAMES."

301X24
CONT'D
(2A)

(a beat)
An ordinary name and a fancy name.
That's two. Do you want to guess
what the third one is?

Logan and Jessica are silent.

MAN (reciting again)
"But above and beyond there's
still one name left over,
And that is the name that you
never will guess;
The name that no human research
can discover --
But THE CAT HIMSELF KNOWS, and
will never confess."
(reaching down and
stroking another cat)
Will you, my pet?

301X24
CONT'D
(3)

One of the cats jumps off his lap.

MAN (reciting)
"Why did you go
little fourpaws?
You forgot to shut
your big eyes."
(the man closes his
eyes for a moment; then:)
"I have a Gumbie Cat in mind!"

As the man opens his eyes:

LOGAN
How long have you been living
here?

MAN
For as long as I can remember.

LOGAN
What kind of place is this?

MAN
Just a place, I suppose...who
knows?

The man looks puzzled.

LOGAN
How did you get here?

MAN
I have always been here...

LOGAN
Are there any other humans?

301X24
CONT'D
(4)

MAN
Gracious...no.

LOGAN
Have any other people ever passed
through?

The man shakes his head...then:

MAN
But there may be a few around
somewhere.

LOGAN
What makes you think so?

MAN
My parents thought so. Mother
and Father. You know?

LOGAN (astonished)
Mother and -- ? You knew your
mother and father?

The man nods.

JESSICA
And...and how were you grown?
Inside your mother?

MAN
Yes...

JESSICA
Are you sure?

MAN
Mother and Father said so...
you know?

LOGAN
Where are they?

MAN
Dead...they're dead...and buried.

JESSICA (not knowing
what it is)
Buried???

Logan wheels...as he HEARS THE NOISE OF A DOOR SQUEAK-
ING SLIGHTLY...as it opens a bit wider:

CLOSE ON A CAT

302

Coming through the opening - did he push it?

CLOSE ON THE MAN

303

MAN (pleased;
reciting)
"Gus is the cat at the theatre
door. His name, as I ought to
have told you before,
Is really Asparagus. That's such
a fuss
To pronounce, that we usually call
him just Gus."

WIDEN ANGLE - INCLUDING LOGAN AND JESSICA

304

OLD MAN
May I see your hand again?

Logan and Jessica extend their left hands. The
Old Man takes them, looks from one to another with
delight.

OLD MAN
They're beautiful. May I have
one too please?

LOGAN
No--I'm sorry. It's not possible.

OLD MAN (offended)
It isn't fair. I'll give you one
of my favorite cats...a Jellicle
cat.
(reciting)
"Jellicle cats have cheerful faces,
Jellicle cats have bright black eyes;
They like to practice their airs and
graces
And wait for the Jellicle Moon to
rise."

LOGAN
I'm sorry...but I don't have any-
thing to give you.

As the man continues to look petulant:

JESSICA (simply;
sincerely)
That's the truth.

Jessica takes off a ring and hands it to the man.

JESSICA
Here...you can have this.

The man seems pleased.

MAN
What kind of jewel is this?

JESSICA
I don't know.

MAN
You're both full of secrets...like
Macavity.
(looking at the ring)
Did you steal this?

JESSICA
No.

MAN (reciting)
"Macavity, Macavity, there's no
one like Macavity;
There never was a cat of such
deceitfulness and suavity."

LOGAN
What's beyond this place - do you
know?

MAN
No, no, no...

LOGAN
Did your Mother or Father ever
mention another place?

MAN
Never, never, ever. Nothing.

After a pause:

LOGAN
May we stay here for a while?
We'd like to rest.

304
CONT'D
(3)

MAN
Of course you can stay. This
belongs to the people.

JESSICA
What belongs to the people?

MAN
All this. All of it.

JESSICA
What people?

MAN
I don't know...but it does.

The man stands...and starts walking toward a door
to an adjoining room.

MAN
I'll be right back.
(stopping)
Oh, yes...about the cats...
one rule is true:
(reciting)
"Don't speak till you are spoken
to."

The man smiles and leaves.

LOGAN AND JESSICA

305

Logan clears two chairs of cats and they sit down.

Jessica picks up a book and starts leafing through
it.

Logan is deep in thought.

Jessica looks up from the book.

JESSICA (quietly)
How curious people used to be --
All these books...

Silence...until:

LOGAN
That sweet madman -- how could he
come to exist?

JESSICA
He had a mother and father --
and he knew them...

305
CONT'D
(2)

LOGAN
One in a million, I suppose...

LOGAN AND JESSICA
(together; smiling)
...Who knows?

JESSICA (after a beat)
We're going on, aren't we?

LOGAN (shaking his
head)
There's nothing to go on to,
Jessica.

Logan continues to shake his head through Jessica's
following line:

JESSICA
There's a Sanctuary...there is!

LOGAN
You want there to be one...that
doesn't...

JESSICA (interrupting;
urgent tone)
There has to be! I know it exists!
It has to!!

LOGAN (gently)
No, there doesn't. Not really --
just so many want it to exist...so
many who don't want to die...want
it so much that a place called
Sanctuary becomes "real". But it
doesn't exist. It never existed.
Just the hope.

JESSICA (becoming
hysterical)
You're wrong!! It has to be!!
It just has to be!!

As Logan takes her in his arms...comforting her:

FULL ANGLE - INCLUDING THE MAN

306

The man returns with a portrait in hand.

MAN
Oh, my....don't cry....

306
CONT'D
(2)

The man proudly shows them the portrait....which is a portrait of himself in his twenties. He sort of brushes the hair...which is rich auburn.

MAN (gesturing)
There are larger pictures of other people over there. I don't know who they are. Perhaps they're family.

The man leads Logan across the chamber to a far corner.

CLOSE ON - JESSICA

307

Remaining near the podium. She is dejected. Logan's argument that there is no Sanctuary has sunk in and taken hold.

308 OUT

THE CORNER - LOGAN AND THE OLD MAN

308X1

We see portraits of Presidents of the United States.

We can recognize all of them...with the exception of the dozen or so that come after Ford.

As Logan looks at the portraits he recognizes Lincoln.

LOGAN
That's the same fellow who's outside. If he was so important - why isn't he first?

The old man shakes his head.

INT. - SENATE CHAMBER - CLOSE ON - JESSICA

309

As Francis suddenly appears alongside her.

Jessica is terrified...speechless. Francis glances across the chamber, sees Logan. When he speaks, it is softly but urgently.

FRANCIS
What did you do to him?

Jessica is silent. Francis' tone becomes increasingly sexual.

FRANCIS
Why? Why you?
(grabbing her)
Do you know you ruined him? Do
you know that? Can you tell me
why? Why you?
(a beat)
And now you've killed him, you
know...

309
CONT'D
(2)

Francis starts to tear off her clothes...obviously
to rape...but his expression remains cold and with-
out passion.

JESSICA (screaming)
Logan!!!

As she screams, Francis clamps a hand over her
mouth and drags her O.S.

310 OUT

LOGAN

310X1

hears the scream, wheels -- sees nothing for a moment.

INT. - SENATE CHAMBER

311

FRANCIS' VOICE
Here!!!!

Logan looks up...and we see Francis crouched behind
the railing of the first row of the gallery...with
his gun pointing down at Logan, holding the terri-
fied Jessica with his other arm.

MAN (cheerfully)
How nice...more company...

FRANCIS (emotional,
disjointed thoughts)
We had such good times together...
I let you go!
(frenzied)
You didn't terminate a Runner and
I let you go!!
(a beat)
She did this to us! How could you
let her?! An ordinary available??!
(with this he flings
Jessica down and away.
She lies there...stunned)

(continued)

FRANCIS (cont'd.)
And what about Logan-6...and
Francis-8....?

311
CONT'D
(2)

(a tear in his eye)
....Why didn't you think about
them?!

(up a notch)
There's over two hundred years of
Sandmen's blood in you, Logan....
and now you'll spill it for a
stinking Runner!!

CLOSE ON - LOGAN

312

Holding up his right palm.

LOGAN
Look at your palm, Francis....
look! It's clear. Clear!

REVERSE ANGLE - FRANCIS

313

Looking at his palm....shocked...dropping his gun.
It falls on the CHAMBER FLOOR.

FRANCIS
Why did you do that??!!

LOGAN
I didn't do anything, Francis!
They've made us believe that....

FRANCIS (interrupting;
wild)
Why did you do that????!!!

Francis leaps from the gallery and falls on Logan.

WIDE ANGLE - CATS

314

Scattering in all directions as:

CLOSE ACTION SHOTS - FRANCIS AND LOGAN

315-319

In hand to hand combat...punching...kicking...
wrestling...

INTERCUT WITH: JESSICA AND THE MAN REACTING

320

Jessica deeply disturbed...The man enjoying himself as if Logan and Francis were putting on a show for him.

THE FIGHT. - SERIES OF SHOTS

321-331

- A. Francis manages to pick up a chair and smashes it down on Logan.
- B. As Logan slumps to the floor and Francis tries to follow through his advantage by crushing Logan's face with his foot:
- C. Logan grabs Francis' foot and twists it...sending Francis reeling backward.
- D. Standing, Logan grabs a table and hurls it at Francis...who ducks.
- E. Francis sees a steel flagpole (with an American flag that has sixty-one stars) and takes hold of it.
- F. Francis moves toward Logan...with the menacing steel flagpole in front of him.
- G. Logan is wary...watching every movement of the steel pole.
- H. Francis swings the steel pole twice...We can HEAR the WHISH-WHISH as it cuts through the air...with Logan avoiding the blows.
- I. On the third swing...Logan grabs hold of the steel pole and swings around on it...kicking Francis in the chest.
- J. Francis lets go of the steel pole as he staggers backward. Francis and Logan look at one another for a brief anguished moment as Logan crashes the steel pole (which he is now holding) down on Francis' head.
- K. Francis crumbles to the floor. Feebly, he raises a hand toward Logan...

Logan touches Francis' hand and Francis grasps his wrist, holding death off with the strong grip.

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P.109A

FRANCIS (delirious)
That was the right shot--Look out
there, he's trying to break free...
Watch it, Logan, steady, now!.....

321-331
CONT'D
(2)

His eyes focus briefly and he sees Logan's palm--
the crystal shining clear and white. Francis is
suddenly radiant.

FRANCIS (cont'd)
Logan! You renewed!

And he is dead.

DIRECT CUT TO:

JESSICA AND THE MAN

332

The man walks over to Francis and bends down.

MAN
Oh, my...He died.

332
CONT'D
(2)

CLOSE ON - LOGAN

333

rubbing his face with the palms of his hands...clearly
upset.

ANOTHER ANGLE - INCLUDING JESSICA AND THE MAN

334

MAN
We'll have to bury him.

JESSICA
What's that?

MAN
They're put into the ground so
they can be visited by the living...

Logan's eyes are glistening with tears. The man starts
out.

MAN
I'll make the arrangements.

JESSICA (softly;
trying to comfort Logan)
At least it's over....

Jessica's words don't help as Logan shakes his head...then:

MAN
Are you ready to put him in?

LOGAN
Not yet.

MAN
All right.

The man sits down.

Gently, Logan lifts Francis' body....trying to straighten
him out from the slightly twisted position he assumed
when he fell to the floor.

After resting Francis' body on the floor again...
Logan sits down. He cradles Francis' head in his
arms.

DISSOLVE TO:

335-338
OUT

EXT. - HIGH ANGLE - CEMETERY - NIGHT - SHOOTING DOWN 339

MAN'S VOICE

"Vigil wondrous and vigil
sweet there in the fragrant
silent night."

CLOSER ANGLE - CEMETERY 339X1

As they look down at Francis' body...in the open
grave.

Jessica watches as Logan and the man start shoveling
dirt into the grave...starting to fill it.

JESSICA 339X2

quietly watching:

DISSOLVE TO:

INT. - SENATE - NEXT MORNING 339X3

On Logan sleeping - Jessica and Old Man in a spirited
but soft conversation in a far corner.

As Logan wakes he hears:

OLD MAN

Of course...that's settled then.
But just you remember your promise...

JESSICA

We'll remember. But that's a long
time off...

She sees Logan awake and listening, crosses to him,
smiling. Logan rises to her.

LOGAN

What are we promising him? What
can we possibly give him?

JESSICA

He asked if we would bury him when
his time comes.

LOGAN (beat)

We can't. We're going back.

JESSICA

To what?

LOGAN
I'm going to try and tell people
what we've seen and...

JESSICA (interrupting)
You're lying! You'll never have the
chance to tell anybody anything!
You'll be killed the moment you're
seen!

LOGAN
Do you expect me to let things go
on without trying to change them?!

JESSICA
Things won't change...you know
that! We can live here together,
Logan...have a life as long as his...
together!

LOGAN (showing his palm)
Things change!

JESSICA
You want to go back to kill...
is that it?! Now, you'll want to
kill your own!!! Kill Sandmen!!!
Killing's all you ever....!!!!

Logan shakes Jessica who is becoming hysterical.

LOGAN (softly)
Jessica...listen to me...listen
to me...
(as she quiets down)
The Lifeclocks made me kill
Francis. They make people die or
be killed every day. If I didn't
try and destroy that...I couldn't
live here or anywhere. Do you
understand?

JESSICA
I want to be alive and with you...
that's all I want...

Logan puts his arms around her.

LOGAN
I know...I know...

The Old Man comes to them, wondering.

LOGAN
We're leaving.

OLD MAN
What a pity. I was hoping you'd
be here to bury me.

339X3
CONT'D
(3)

JESSICA
Come with us.

OLD MAN
Where are you going?

LOGAN
To a city with thousands and
thousands of people.

OLD MAN
Alive?

Logan nods.

OLD MAN (cont'd)
Thousands and thousands...as many
as my cats?

LOGAN
More...many more.

OLD MAN
And all alive you say?

Logan nods.

OLD MAN
Yes...I would like to see that.
Is it a long journey?

Again, Logan nods.

OLD MAN (mumbling)
Thousands and thousands alive...
oh, my...

340-349 OUT

HIGH ANGLE - GREENBELT AREA - SHOOTING DOWN - DAY

350

Logan, Jessica and the Old Man are walking...with
the Capitol Building blurred by overgrown foliage
receding in the b.g. of the SHOT.

351-361 OUT

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EXT. - FOREST AREA - AFTERNOON

361X1

The Old Man has picked some wild vegetable...and hands a piece to Logan and a piece to Jessica.

As they hesitate...the Old Man bites into it... heartily.

As Logan and Jessica start eating it, too:

OLD MAN (marveling tone)
Never see the sun or the moon...
I hope we get there soon...

NIGHT - WOODED AREA - CLOSE

361X1A

On Logan, Jessica and the Old Man as they emerge from a small grove of trees and stand looking O.S. past CAMERA. Behind, a flicker of firelight.

OLD MAN (weary but
enthusiastic)
Is that really it? It doesn't
seem very far. Will we be there
soon...?

LOGAN
I promise. We'll go on as soon
as it's light.

JESSICA (gently,
turning O.M. away)
But now I'm tired. Let's go back
to the fire...

They turn, the Old Man still marveling at the sight.

P.O.V. WHAT THEY SEE (TO BE INTERCUT)

NIGHT (Matte) view of the domed city seen through a fringe of trees and beyond distant hills.

EXT. - WOODED AREA - NIGHT

361X1B

As the three return to where a small fire is burning on the ground.

OLD MAN
That's better than gold when it's cold.

LOGAN

Thank you.

(turning to Old Man)

Tell me - what do those words mean?

"Beloved husband"... "Beloved son"...

"Beloved wife"...

361X1B
CONT'D
(2)

OLD MAN

My father was the husband and my
mother was the wife. "Beloved" is
a word they used - to stay together.

LOGAN

Stay? They lived together all
their years?

OLD MAN

Oh, yes...I think...

JESSICA (reading;

moved)

"Beloved son"...

(a beat)

So people stayed together for that
feeling of love... They would live
and raise children together and be
remembered.

(another beat)

I think I feel that way, Logan.
Can we be that way?

LOGAN (facing Jessica)

Yes. You and I, Jessica.

(a beat)

Logan's Run
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JESSICA
And Sanctuary?

361X1B
CONT'D
(3)

LOGAN
Sanctuary is the right to live....
nothing more. But nothing less,
either....

There is a long beat...then Jessica snuggles up to
Logan...she is ready for sleep.

JESSICA (whispering)
Beloved husband...

LOGAN (kissing her)
Beloved wife...

361X2 OUT

EXT. - DAY - GREENBELT AREA - LOGAN, JESSICA AND
THE OLD MAN

361X3

Walking.

361X4 OUT

EXT. - WOODED AREA - NIGHT - LOGAN, JESSICA AND
THE OLD MAN

361X5

As they walk the great glowing dome is visible in
the distance.

The Old Man marvels at what he sees...they walk on.

LONG, LONG ANGLE - LOGAN, JESSICA AND THE OLD MAN -
DAY

362

Walking up the beach toward the domed city. We
get an idea of the scale. They appear as ants in
front of redwood trees.

363 OUT

LOGAN, JESSICA AND THE OLD MAN

364

Approaching. The wave power inlet in f.g. They
HEAR: THE ROAR OF THE WATER

As they approach cautiously...they see:

WAVE POWER INLET

365

Waves pounding over ACRES OF STRANGE STEPPED CON-
STRUCTION...DESCENDING TO A VORTEX.

JESSICA

What does that water do?

LOGAN

It's part of the hydrogalvanic
system. The ocean tides are changed
into energy somehow.

JESSICA

Is it inside the city?

LOGAN

Of course.

(a beat)

I don't know where...

(frowning)

I just took them for granted.

(Logan takes Jessica's
hand)

It's our only chance.

The CAMERA PANS LOGAN, JESSICA and the OLD MAN
down the STRANGE STEPPED CONSTRUCTION until they
reach:

FULL ANGLE - A POOL OF WATER

366

At the CENTER of this IMMENSE WATER FLOWING CON-
STRUCTION OF STEPS.

After a beat...Jessica looks at the Old Man:

366
CONT'D
(2)

LOGAN (softly)

I know...

(after a beat; to the
Old Man)

We're going to try and get in this
way. I don't think you can make it.

MAN (sadly)

Oh...I did so look forward to seeing
all those people.

LOGAN

I'm sorry.

MAN

Yes...

LOGAN

Can you make it back?

MAN

Oh my...I'll try.

JESSICA (kissing
the Old Man)

Goodbye.

MAN

Oh, my...

The Old Man watches Logan and Jessica dive into the
POOL and disappear.

THE OLD MAN

367

he bends and plays with the water in the POOL for
a moment...like a young child at a pond or lake.

INT. - POWER CENTER OF THE CITY - LOGAN AND JESSICA

368

Emerging from the water.

It is a labyrinth of humming turbines, automonitored
cables and impulse collectors.

Logan leads her swiftly through the humming maze
toward an exit.

369-
369X1 OUT

GREAT HALL - AT CARROUSEL ENTRANCE

369AX2

As the CROWD is pouring in:

LOGAN'S VOICE
No!! Don't go in there!!

The CROWD turns and looks up at:

LOGAN

369X2

On a high balcony in the Great Hall.

Looking down at them.

LOGAN
You don't have to die!! No one
has to die at thirty!! You don't
have to blink out on Lastday!
There's no renewal on Carrousel!!
You can live longer and grow old...
I've seen it!! She's seen it!!
Believe me!!

There is an angry murmur in the CROWD as Logan continues:

LOGAN (holding up
his palm)
See... it's clear. The Lifeclocks
are a lie - Carrousel is a lie!

WIDEN ANGLE - INCLUDING SANDMEN

369X3

Trying to grab Logan. There is a struggle. Some Sandmen are knocked over the railing.

But remaining Sandmen fire a gas tranquilizer which subdues Logan and Jessica.

The CROWD cheers...and continues into Carrousel as:

INT. - SANDMAN DEBRIEFING AREA

370

It is the same area where Logan received the original assignment to find and destroy Sanctuary.

In the rear...with the panel open...the sign reading:

PROBABILITY

370
CONT'D
(2)

blinks on and off.

Logan is dragged in by a number of SANDMEN.

We see Jessica, too, still groggy, being held by SANDMEN in the b.g. of the SHOT.

Logan is placed on the chair in which his CRYSTAL was altered.

CLOSE ANGLE - LOGAN IN THE CHAIR

371

A shaft of light glows on and he stiffens - bound by it.

372 OUT

FULL SHOT - LOGAN AND THE SCREEN

372X1-372X3

As around him in the air, a series of spectral greenish HEADS appear -- one after the other -- in response to questions. Each of these heads is Logan. Each revolves slowly on its axis as it responds.

As the real Logan (in the chair) is questioned, each of the heads answers in turn. They are each a part of his persona and his brain.

373-378 OUT

INTERCUT WITH CLOSER SHOTS OF LOGAN HIMSELF, WRITHING IN AGONY AS THE IMPASSIVE HEADS SPEAK.

378X1-
378X18

ANOTHER ANGLE - LOGAN AND HEADS

A. FIRST HEAD SPEAKS
(Logan's voice)
A jewelry store.

B. Logan himself - twisting in pain.

C. The word negative appears on the SCREEN.

D. A SECOND HEAD
(Logan's voice)
A creature called Box -
all frozen, all frozen.

378X1-378X18

CONT'D
(2)

- E. Logan writhes in the chair.
- F. Again the word negative appears on the SCREEN.
- G. A THIRD IDENTICAL HEAD
(Logan's Voice)
No...There is no Sanctuary.
- H. The SCREEN seems to shimmer. It blinks.
- I. A third time the word negative appears on the SCREEN.
- J. A FOURTH HEAD
(Logan's voice)
There is no Sanctuary!
- K. The SCREEN'S glow increases...to an almost blinding light...starting to frighten the Sandmen present.
- L. At the same time, we see JESSICA coming out of her tranquilized daze...fearful...still in the Sandmen's custody.
- M. A FIFTH HEAD
(Logan's voice)
An old man without a crystal...But there is no Sanctuary.
- N. Now the SCREEN is starting to spark. Behind it we SEE the intermittent glow of overheated electronic components.
- O. And we see the word negative...once more on the SCREEN -- but broken now.
- P. A SIXTH HEAD
(Logan's voice)
There is no Sanctuary.
- Q. Now the noise and the light from the SCREEN are peaking...and we can see the increasing fear of the Sandmen.
- R. On the SCREEN the word negative is beginning to shake...as the SCREEN begins to shake.

FULL ANGLE - THE SIX HEADS

379

LOGAN'S VOICE (emanating
from all of them)
There is no Sanctuary. There is
no Sanctuary.

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The sign PROBABILITY bursts...the SIX HEADS of
Logan go out.

379
(CONT'D)
(2)

The noise and the light coming out of the screen
increase, as it begins to burst into showers of
sparks and flame.

380-410 CUT

ANOTHER ANGLE - LOGAN

410X1

Straining, twisting, as the light above him bursts,
goes out in a puff of smoke -- releasing him.
Logan staggers to his feet in time to meet:

SANDMEN

410X2

Rushing in from the Ready Room to join the others
who have closed in on Logan. One holding Jessica.

LOGAN AND SANDMEN

410X3

Manages to get one of the Sandmen's guns, instantly
blasting him with it. In the noise and confusion,
the fight becomes general. A Sandman fires back
at Logan, misses -- the shot hits one of the Life-
clocks which flares electrically, ribboning out a
great arc. Instantly Logan gets off a couple of
shots at the other Lifeclocks which similarly flare
and burst into violent electrical fire and discharges.

THE BATTLE

410X4

The electrical discharges, smoke and noise making
great confusion. Sandmen hampered by their own
numbers and by trying to miss the machinery. Logan
firing methodically at the Lifeclocks, moving.
Stumbles over Jessica, prone in the smoke. Helps
her to her feet. Crouched, they make for the exit.

ANOTHER ANGLE - THE SCREEN

410X5

Sputtering its life out in strange predictive
words....PROBABILITY flashing on and off....
EQUILIBRIUM...DESTRUCT...EQUIL...NO BALANCE...NO
BALANCE....FAMINE....NO...INACCEPTABLE...NO BAL-
ANCE...etc., flashing vainly through the eddying
smoke and the fierce discharges which fill the
great room.

SANDMEN

410X6

The battle is lost -- the smoke and noise over-
whelming. They pick up their wounded and get out
as best they can.

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INT. SANDMAN H.Q. LOBBY

410X7

Sandmen rushing out through the gathering smoke and the flare of fire behind them.

EXT. SANDMAN H.Q.

410X8

Sandmen pouring out through smoke and fire effects. Pushing through passers-by herding everyone away from the scene.

People getting the hell out of there.

Ad Libs: Get away from here. The whole thing's going.

INT. LIFECLOCK ROOM

410X9

Through the smoke, etc. The Lifeclocks EXPLODE.

EXT. SANDMAN H.Q.

410X10

The building EXPLODES -- great geyser of flame shooting upward.

GREAT HALL

410X11

The sound of the explosion creates panic. Lights begin to flicker. The great red crystal lights fitfully on and off. People are panicking, running in different directions. Some pressing into Carrousel for safety.

CARROUSEL

410X12

As people run in there, the red crystal glowing and sputtering, the petals moving spasmodically. As people look, the white crystal comes on, begins spinning wildly, bursting into strange, lancing lights. A great roaring commences and the whole arena starts to rock with the crystals. Now the white crystal explodes and the whole room is crisscrossed with deadly arcing discharges. People flee the scene of destruction.

GREAT HALL

410X13

The panic is full, people getting the hell out of there.

- C. People bolting from the Restaurant--
the jewelry store & plaza, etc. 395X1-
395X7
- D. Panic in Cathedral. CONT'D
(2)
- E. Sandmen HQ. electrical fires, smoke
and spreading flame.
- F. The Love Shop -- lights flaring, naked
bodies scrambling to get out.
- G. Sandmen chasing Logan and Jessica in
Arcade, in Great Hall -- hunting
against the panicky tide.

ANOTHER ANGLE - LOGAN AND JESSICA

396

Arriving...starting to mingle in the terrified
crowd...

Suddenly, there are SCREAMS as:

There is the greatest EXPLOSION we have heard yet...
and the lights of the Carrousel go out in the
bleachers...leaving it totally dark...except for
the Carrousel itself...

INTERCUT LOGAN AND JESSICA

397

spotted by some Sandmen...retreating toward the
darkened bleachers of Carrousel with:

398-399
OUT

EXT. - SANDMEN HEADQUARTERS

400

Another tremendous BLAST...and the building BLOWS
APART.

VARIOUS SHOTS OF THE MEGALOPOLIS

401-403

Panicked people...SCREAMING...the dome splitting...
great chunks starting to fall.

In Carrousel Logan and Jessica see Sandmen spreading
out on the edge of the bleachers...shining lights
from their guns into the darkened bleachers...

Logan's Run
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ARCADE

410X14

People are stampeding like cattle, all heading down and for the exits, trampling each other in their fright.

PANIC MONTAGE: SERIES OF CUTS

410X15-21

- A. EXT. The City under the dome -- fitfully lit as the dome itself seems to be cracking -- strange electrical discharges emanating from it as from a gigantic line storm.
- B. The lights in Arcade flicker and go dim.
- C. The chandeliers in Arcade swaying, a couple falling onto the screaming panicky people.
- D. Maze-Car Station. People fighting to cram into cars. Car lights go out. People turn and bolt in another direction.
- E. Love Shop -- pandemonium as the drugged bodies clamber over each other in fear, struggling to get away.
- F. Great Hall emptying -- the signs of panic everywhere.
- G. The great crystal -- a wildly spluttering electrical fire wrecking it.

EXT. - DOMED CITY - FIRE FX AND CRACKING

410X22

INTERCUT with above:

LOGAN AND JESSICA

410X23

Making their way through Cathedral -- out the dazzle chamber, running O.S. past Maze Car Station.

LOGAN AND JESSICA

410X24

Running past Power Center.

EXT. - CITY - FULL SHOT

411

The dome of the city torn. Lightning effects playing on the stunned people...who look up and see the starry heavens, too, as they stumble forward into the darkness.

A wind begins to blow...where air had never stirred anything. There is a sense of wonder. Hysteria is lessening...as the people find themselves moving through the crack...as they discover the fact that the crystals have disappeared from their palms.

Some are joyful...others frightened...others puzzled...as they emerge from the crack in the dome at:

FULL ANGLE - THE ACRES OF STRANGE STEPPED CONSTRUCTION

412

We can still see the fires in the b.g. of the SHOT as Logan holds on to Jessica...(like Gable onto Jeanette MacDonald at the end of SAN FRANCISCO)...full of happiness and hope for the future.

As people continue to mill all over the acres of strange stepped construction...we see the Old Man WALKING INTO THE SHOT.

Logan and Jessica run to him. He looks around. People start to gather...they have never seen a white-haired Old Man in their lives.

As people continue to gather around the Old Man...who couldn't be more delighted...Logan and Jessica are smiling...inviting people to touch him...and some do.

Yes, he is an old man...Yes, they will all live again to be old men and old women...Yes, this is the world renewing itself once again.

FADE OUT: